

**INTERPRETING THE EARLY OTTOMAN MUSIC  
REPERTIORE ON THE *oud* AND *nay* AS RECORDED  
IN THE ALI UFKI AND DEMETRIUS CANTEMIR  
COLLECTIONS**

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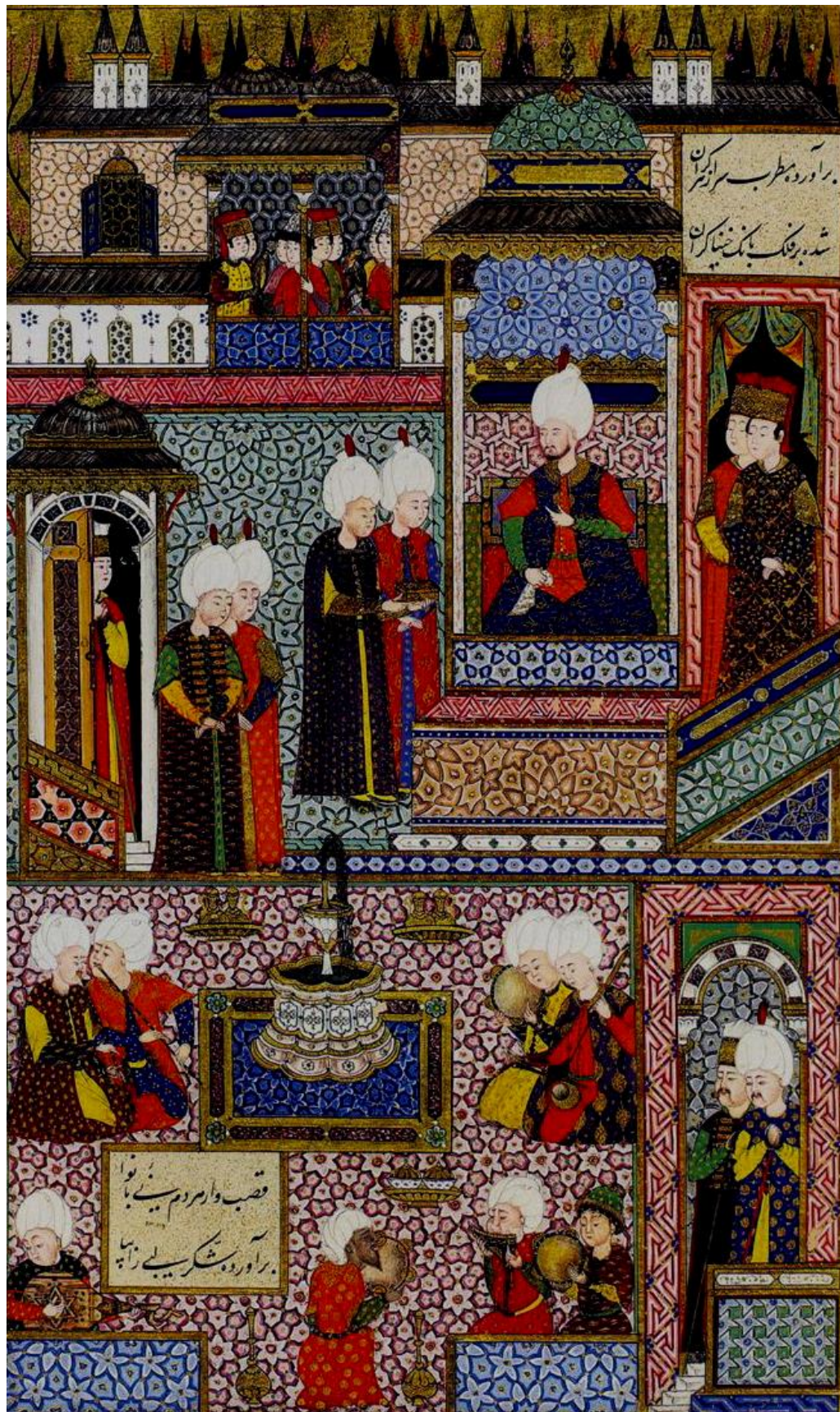
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*Sometimes when visitors come and words have done what they can, I say, There is a  
lute<sup>1</sup> in the room where I rest. Go there please and  
fetch that, for I am having trouble walking these days.*

*I will play you a tune that came to me last night when I was bowed in prayer,  
for I noticed that this morning when I hummed it some angels with  
hangovers gathered near and they felt better.*

*It is not that they were drinking things we do: it is that they  
stepped into the minds  
of some humans for a while, and that really threw them out of  
whack.<sup>2</sup>*

*This is the voice which I seem to hear murmuring in my ears, like the sound of the  
flute in the ears of the mystic; that voice, I say, is humming in my ears, and prevents  
me from hearing any other.<sup>3</sup>*

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<sup>1</sup> The lute in this poem is the *oud*.

<sup>2</sup> Hafiz, *Threw Them out of Whack*, from, Daniel Ladinsky, *A Year with Hafiz, Daily Contemplations* (London: Penguin 2011), p. 216.

<sup>3</sup> Plato, *Crito*, translated by Benjamin Jowett (New York: Charles Scribner's Sons, 1902), P. 14.  
For the Platonic and Neoplatonic influence on Sufism see: Kamuran Godelek, *The Neoplatonist Roots of Sufi Philosophy* <<http://www.muslimphilosophy.com/ip/CompGode.htm>> [accessed 11 May 2016].  
Dr John Uebersax, *Islamic Platonists and Neoplatonists* <<http://www.john-uebersax.com/plato/ip.htm>> [accessed 11 May 2016].

'Important to note is this historical precedent of Neoplatonic ideas in the service of Sunni Islam.' Paul L. Heck *The Case of Sufism*, The Journal of Blackwell Publishing Ltd on behalf of Journal of Religious Ethics, Vol. 34, No. 2 (Jun., 2006), pp. 253-286  
<[http://www.jstor.org/stable/40022682?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/40022682?seq=1#page_scan_tab_contents)> [accessed 11 May 2016].



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Many thanks to the renowned master percussionist Douglas Brush, his command of the difficult rhythmic cycles of *maqam* music are outstanding. Doug also has an ear that can recognise the subtleties and complexities of *maqam* phrasing and its use of non-Western neutral tone intervals. It is always a pleasure to play with Doug; he is an inspiration and good friend. I hope to work with him more extensively in the future. I am very thankful of Doug's contribution to my UC performances.

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Also see the book below for in depth analysis of the influence of Plato, and in particular his timeless classic *The Republic* on the philosophy of Al-Farabi. Al Farabi is also of great importance to the medieval *maqam* music prior to the period studied in this thesis.

Majid Fakhry, *Al-Farabi, Founder of Islamic Neoplatonism: His Life, Works and Influence* (Great Islamic Thinkers Series), (London: Oneworld Publications, 2002).

Thanks to Troy Kelly for his excellent expertise with my recording, ‘Music of the Early Ottoman Court, played on the *Oud* and *Nay*.’ I hope to work with Troy in the future as he is a master of his art.

I would also like to thank my *oud* teacher Atef who was an excellent tutor who taught me the old master-disciple *maqam* music method traditional to the Middle East. Atef is a wonderful musician and master of the *oud* and the *nay*. I thank him for inviting me to meet his family in Cairo and his support with *oud* repairs in Cairo.

The Jewish *oudist* Yair Dalal was my first inspiration on the *oud*, I send my many thanks to him for his help and support. He is also a peace activist and works to bring peace thorough the shared Judeo-Arabic music repertoire; this is also a great inspiration and I hope to contribute to peace and understanding between different cultures thorough the music of the *maqam*.

I also thank Julien Jalal Eddine Weiss from Ensemble Al Kindi for his inspiration to research historical *maqam* music and for his wealth of knowledge on the *maqam*, R.I.P. Thanks also to Fikret Karakaya from Bezmara Ensemble who was a major influence regarding early Ottoman music.

Thanks to the master *oudists* Ihab Radwan and Adel Salameh for their support regarding my *oud* performances and recordings.

Thanks to the community at Mike Oud Forums, who have been a great support and have helped connect me to *oudists* worldwide. Thanks to the *oudists* Leonardis Goumas and Fadel Moetaz for their support and guidance in *maqam* music.



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## INTRODUCTION

### AIM:

In order to inform my own performance on the Middle Eastern lute, the *oud*, and the flute, the *nay*, this study aims to discover how court music played in Constantinople<sup>4</sup> in the sixteenth century, may have sounded. Is it possible to recreate an authentic performance practice for this repertoire? If this is an achievable goal, how should one approach such a task? Due to the continuity of the *maqam* music traditions that are in existence today, we do not have to totally recreate an entirely lost and forgotten art. The first thing to undertake is the search for any contemporary musical styles that are linked to the music discussed here. The connections to early Ottoman art music can be found in the current living musical traditions of Persian, East Arabic and Turkish *maqam* music. These genres will therefore, be thoroughly investigated in order to draw out any stylistic traits of performance practice that are related to early Ottoman music. This study also attempts to bring together aspects contained in the contemporary Turkish, Iranian and Eastern Arabic art music traditions, in order to reassemble aspects of these three modern genres and to create a style of performance practice that unites these three parts into a musical whole. This study is limited to *maqam* music, that is, the classical art music of the Middle East and Central Asia. The area of *maqam* music is enormous, and is one of the world's longest, continuous musical traditions. This study is limited to the Eastern *maqam* music that is from the fifteenth to sixteenth centuries. The reason for the focus on this period is due to it

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<sup>4</sup> The name Constantinople continued to be used, including the variant *Kostantiniyye*, by the Ottoman Empire until the modern Republic of Turkey officially changed the name to Istanbul in 1930.



being a particularly pivotal era in the evolution of the *maqam* music from this period is the ancestor of today's Turkish, Arabic and Persian art music. There has been reasonably thorough scholarly attention paid to the Medieval Islamic period and the modern period (nineteenth to twenty-first centuries). Also, Walter Feldman and Eugenia Popescu Judetz have focussed on the seventeenth and eighteenth centuries, and have covered these periods extensively. This study aims to extend the research on the *maqam* in the fifteenth to sixteenth centuries.

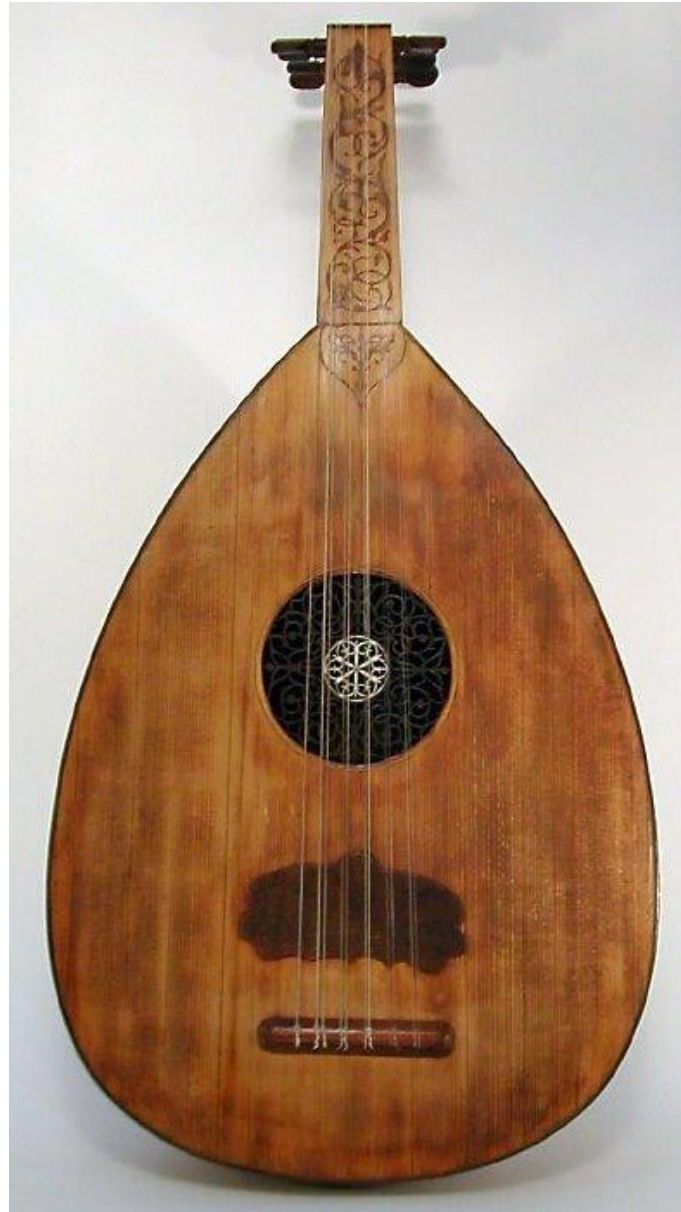
To begin to choose styles of music that relate to the early Ottoman music, one must firstly rule out any stylistic traits and intonations that postdate the seventeenth century. Thankfully, there are many aspects involving both performance practice and intonations that still survive in essence.

Three separate, but contemporary related art music genres; Turkish, Persian and East Arabic, are all richly melodic, expressive and intellectually interesting. There is a predominance of melody and a complexity of rhythmic language, which is also suited to heterophony. What are the core modes that are used in composing these melodies? Also, do these modes have extramusical connotations, and if so what are they? Are there rhythmic complexities and origins that have to be understood?

This study is not intended to be entirely unique, in that it attempts to build upon and bring together previous and current research in this field in order to guide my own interpretations. The approach chosen for this investigation is inclusive rather than exclusive, and sets out to encourage networking and positive communication amongst current scholars.

## INSTRUMENTS

### *The Oud*



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The *oud* is a composite chordophone, classified under the number 321.321 by the Hornbostel-Sachs musical instrument organology system. It is further described in

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<sup>5</sup> An old Oud made by Ikhwan Nahat. <<http://www.oudforguitarists.com/types-of-ouds-ultimate-oud-buyers-guide-1/>> <<http://www.oudforguitarists.com/wp-content/uploads/2013/09/ikhwannahat.jpg>> [Accessed 17 January 2017].



this system as being a necked bowl-lute.<sup>6</sup> The *oud* has a considerable sized bowl (width approximately 35 cm, depth approximately 20 cm), which serves as a resonator-box. The neck of the *oud* is short; approximately twenty centimetres, and is thus distinguished from the long-necked lute family. The bowl of the *oud* consists of sixteen to twenty ribs. The face of the *oud* is made of lightweight wood, which is necessary for the instrument to reverberate. The *oud* has one, large, central sound-hole, and often two or more smaller ones placed either side closer to the bridge. Sometimes the holes are covered with a rosette, traditionally made from ivory or precious wood. Often today a mid-range *oud* may have a rosette made from plastic. The rosettes often have sophisticated geometrical patterns. The *oud* has a bridge that is placed about ten centimetres from the lower end of the face of the bowl. The peg-box bends sharply back from the neck of the instrument. The friction pegs, often made of ebony, are inserted into the peg-box. The lengths of the strings that vibrate are between sixty to sixty-seven centimetres, from the neck to the bridge. The *oud* usually has five double courses of strings each tuned in unison, and one single bass string. The most common tuning is D, G, A, D, G, C. The *oud* is played with a plectrum called the *risha*, originally the *risha* was made from an Eagles quill, but is generally now made of synthetic material or horn. I have a gazelle-horn *risha* that I bought in Aleppo; this is good for volume but is a little too inflexible. The thickness of the *risha* is, like the guitar plectrum, a matter of personal preference. The *risha* technique is the most difficult of the technical issues to master; one must use the natural gravity and keep ones wrist relaxed. The *rash* is a tremolo which is achieved by this firm but relaxed plectrum strike<sup>7</sup> of the double-coursed strings (simultaneously) with the *risha*,

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<sup>6</sup> List of musical instruments by Hornbostel-Sachs number: 321.321 <<http://www.mimo-international.com/documents/Hornbostel%20Sachs.pdf>> [accessed 21 January 2017], p. 14.

<sup>7</sup> The 'strike' here means heavy picking with a plectrum; i.e., using the natural gravity of the arm and wrist to achieve volume; 'falling upon the strings').

this is difficult but resembles a kind of bouncing technique that is quite different to the tremolo used on the guitar (plectrum or finger-style). This ‘strike’ of the strings is louder than both the plucking employed by the fingers on the Western lute and classical guitar and the plectrum technique used on the guitar. This strike picking of the strings mostly employs downstrokes except when playing faster passages when alternate up and down picking is used. The downstrokes are used to produce more volume, particularly when playing with an ensemble or a percussionist. The heavy downstroke picking technique is similar in effect to the rest-strokes used on the classical guitar. Many *oud* players employ a footstool that helps to put less strain on the arm/hand when using the *risha*, the *oud* is then is on an angle, with the peg-box pointing towards the ground. Many of the *oud* players in the miniatures shown in the chapter on miniature paintings are playing the *oud* in this way. Some players prefer to hold the oud more horizontally, this is also shown in some miniature paintings, and this seems to be a matter of preference rather than a definite rule.

## The Nay



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<sup>8</sup> <<http://www.ebay.com/itm/Professional-Arabic-Egyptian-Nay-Ney-FULL-SET-7-flutes-440HZ-Concert-grade-/322245999097?hash=item4b075bb9f9:g:1zwAAOSwknJXy~pP>> [Accessed 17 January 2017].

The *nay* is a non-free edge-blown aerophone, classified in the Hornbostel-Sachs system under number 421.1: Flutes without duct in which the player himself creates a ribbon-shaped stream of air with his lips.<sup>10</sup> It is further classified as an end-blown flute with finger holes. The Arab and Turkish *nay* has nine internodes and seven melodic holes; six on the front, and one on the back of the instrument. The only difference between the modern Arab and Turkish nays is that the Turkish *nay* has a mouthpiece called a *basphare*. The *basphare* is traditionally made from a water buffalo horn, but it is often plastic nowadays. The sound production of Arab and Turkish nays is labial. The Persian *nay* has seven internodes and six melodic holes; five on the front and one on the back. The sound production of the Persian *nay* is dental; the *nay* is put under the teeth. This dental technique is recent and is attributed to Nayeib Asadollah (d.c.1910).

### **The Need for the Study**

Today the music of the *maqam*, although sharing a common heritage has become fragmented and different schools of performance practice exist in different regions. It is firstly important to examine these diverse traditions, which will allow us to better understand the wider cultural context of the *maqam*. The reason for focussing on the sixteenth century Ottoman court was due to the fact that, in the sixteenth century, the Middle Eastern art music was much more unified and less nation-based. The study of *maqam* music today is generally based on the music of a particular country or nationality. For example, Hassan Touma's book entitled 'The Music of the Arabs,' is a useful overview of different *maqam* based styles in the Arab world, although the

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<sup>9</sup> <<http://www.ebay.com/itm/TURKISH-VERY-HIGH-QUALITY-WOODWIND-NEY-NAY-FLUTE-/252470911899?hash=item3ac870639b:g:QvgAAOSwj0NUjcVN>> [Accessed 17 January 2017].

<sup>10</sup> <<http://www.mimo-international.com/documents/Hornbostel%20Sachs.pdf>> [accessed 21 January 2017], p. 17.

theme of 'Arab music' is discussed as its central theme. 'Modal Practice in Turkish Art Music' by Karl Signell, likewise has 'Turkish music' in general. 'The Dastgah Concept in Persian Music', by Hormoz Farhat is written with a Persian nationalistic approach, and argues such points as the misattribution of certain key historical music theorists, composers and musicians to Arabs. After noting numerous similarities between Arab, Turkish and Persian art music, through repeated listening to recordings of these styles, and reading copious research on these areas, I realised that these music genres have far more in common than is suggested by such books. Yalcin Tura Has published a Turkish translation of Cantemir's treatise along with transcriptions. Munir Nurettin Bekken, one of the foremost scholars and *oudists* in Turkey today, mentions that, 'Tura's 2000 book transcribes the scores a fourth lower than the conventional *bolahenk* pitch level, thus adding an extra barrier for practicing musicians.' Owen Wright has also published the complete repertoire of Cantemir into Euro-Turkish notation. This is considered the critical edition of the Cantemir collection. Unfortunately, the book is often out of print, and when available costs almost a thousand US dollars, due to its rarity.<sup>11</sup> Munir Bekken also writes concerning Tura and Wright's notations thus, 'I must mention, however, that Wright and Tura's scores are scholarly transcriptions and do not appear as prescriptive scores. The notation systems that they employ are not practical for contemporary musicians.'<sup>12</sup> My scores are indeed intended to be prescriptive scores that can be of use to not only Turkish musicians, but to Arabs, Persians and also of the rest of the world who read and play

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<sup>11</sup> My transcriptions are taken from Wright and Tura's notations but are presented into a form that are intended to be easily read and played by musicians.

<sup>12</sup> Munir Nurettin Bekken, Recording Reviews, *Cantemir: Music in Istanbul and Ottoman Europe around 1700*, 2004, *Ethnomusicology*, Vol. 49, No. 3 (Fall, 2005), pp. 501-50, published by the University of Illinois Press on behalf of Society for Ethnomusicology.

<<http://www.jstor.org/stable/20174413>>

[Accessed 3 April 2016]

from staff notation. I try to present the scores in an organised way, not having too many or too little bars per line. I use concert pitch, i.e., the note C on the score represents concert C, not some other note as with Turkish notation. I do not use large semitone symbols – familiar to modern Turkish scores and not in existence in Cantemir's era. I also do not use a sharp symbol to represent a  $\frac{3}{4}$  sharp, common in Euro-Turk notation, when I use a sharp symbol it represents a full sharp as recognised in the West. Lastly, I use the symbol *d* as in Ed to notate a neutral tone between Eb and E. My transcriptions, with these important and necessary adjustments are of practicable use to the musician.

For my own performance, rather than isolating the regional part of *maqam* music, (Arabic, Persian, and Turkish) it is useful to view *maqam* music as belonging not to a particular nationality, but to the historical multicultural Middle East and surrounding regions, which reflects the cosmopolitan Ottoman Empire.

When one studies the history of key composers, theorists and musicians, it becomes apparent that *maqam* music exists primarily as a synthesis of the music and creative powers of many different nationalities and regions. The multicultural phenomenon called *maqam* music is not dissimilar to European classical music, drawing from different countries, Italy, France, Spain, Russia, Poland etc. This study attempts to bring together Turkish, Arabic and Persian current *maqam* music styles, in to replicate the earlier multicultural art music style in my own performance on the *oud* and *nay*. There has been significant research on *maqam* music during the medieval Islamic period and the seventeenth to twentieth centuries, but the sixteenth century, which was a period when *maqam* music was much more unified, has not been extensively or specifically studied. The Ottoman court music of the sixteenth century was the root

that today's Turkish, Arabic and Persian music grew from, it is helpful to visualise the different regional areas as being branches on the *maqam* tree.

### ***Oud and Nay Styles in Contemporary Maqam Music Traditions***

Thankfully, we have many art music ensembles in Turkey today that are active, authentic and creative in their transmission and preservation of the musical heritage of the Ottoman court, although this style is more related to the Ottoman music from the late eighteenth rather than the sixteenth century. The Ottoman art music is one of the most developed forms of non-Western music in the world. Prince Demetrius Cantemir considered the Ottoman style to be a superior form of music to the Western classical tradition, and he mentions the vast amount of modes, melodies and rhythmic cycles that he encountered in Constantinople (see below). Many of today's leading Turkish musicians are from a Sufi background. Music theory in Turkey is highly developed, and is the most advanced and intact of the Middle Eastern *maqam* styles, Cantemir explains the extreme difficulty of mastering Turkish music and the infinite possibilities for composers (see below). 'Ottoman Turkish music is the most highly developed and best preserved of all the surviving forms of the Middle Eastern musical system known as *maqam*. In modern Turkey [...], all aspects of performance remain on a very high level'.<sup>13</sup>

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<sup>13</sup> Walter Feldman, CD Liner Notes from, 'The Necdet Yasar Ensemble', *Music of Turkey*, (Chapel Hill. NC: Music of the World, 1992), p. 1.



in Musick. It will perhaps seem strange to the *European* Reader to see the study of so noble an art prais'd by me in a Nation accounted barbarous by all *Christendom*. Such indeed it was in the Infancy of the *Othman* Empire, when the Sultans were wholly employ'd in extending the bounds of their dominion, but in process of time, when a cessation of war allow'd the Arts of Peace, to be cultivated, they so far departed from their former fierceness, and became so civiliz'd, that scarce any signs of their antient Barbarousness now appear. I may certainly venture to say, that the *Turkish* Musick for metre and proportion of words is more perfect than any *European*, but withal so hard

hard to be understood, that in the spacious City of *Constantinople*, where resides the greatest Court in the World, among so many Musicians and Lovers of Musick, you will scarce find above three or four, who thoroughly understand the grounds of this Art. The scarcity of complete Musicians is owing to the difficulty of comprehending all the parts of the sounds call'd by the *Arabians*, *Terkib*, which *Hoje Musicar*, after *Ptolemæus*, affirms to be infinite by this Axiom: *Emma ki Terkibate nibayet yok*, i. e. "But because there is no end of composing parts." To enlarge on these things is foreign to my present purpose, but if God grant me life and leisure, I will explain in a separate Treatise the whole Art according to the opinion of the Eastern World.

call'd) the whole art of Musick to perish. For life is not desirable to me as a man, but as a student of Musick, whose hidden depths I have not yet entirely fathom'd, I beg a longer time to perfect myself in that divine art, which if I can accomplish, I would not exchange it for your Empire. Being order'd to give a Speci- 14

As the music of *maqam* is such an incredibly vast field of study, it was necessary to narrow down my own study to a specific historical period, the sixteenth century court music of Ottoman Constantinople. I have chosen to base my interpretations of Early Ottoman *maqam* music on certain *oud* and *nay* players who stand out as creating a synthesis, or at least show diverse influences of Turkish, Arab and Persian styles in their playing. The way that they have combined these influences has been an inspiration on my approach to interpreting the multicultural style that was in evidence in early Ottoman court music. Below is a summary of the creative efforts of these key

<sup>14</sup> Demetrius Cantemir, *The History and Decay of the Othman Empire, Part I, Containing the Growth of the Othman Empire from the Reign of Othman the Founder to the Reign of Mahomet IV, That is from the Year 1300 to the Siege of Vienna in 1683*, Translated in English, from the Original Latin, by N. Tindal, M.A. Vicar of Great Waltham in Essex, Adorned with the Heads of the Turkish Emperors, Ingraven from Copies from the Originals in the Grand Signor's Palace, by the Late Sultan's Painter, (London: James, John and Paul Knapton, at the Crown in Ludgate Street, (1734), p. 248.

musicians that have provided me with ‘starting points’ in the evolution of my attempt to create a suitable style for this repertoire.

### **The *Oud*; Key Contemporary Players**

The *oudists* Mehmet Bitmez and Yurdal Tokcan are the leading *oud* players in Turkey. Mehmet Bitmez was inspired through listening to archive recordings of the *taqasim* and style of the Greek Ottoman *oudist* Yorgo Bacanos. Mehmet’s style is notably different from than that of Arab players, and is a Turkish style, although also highly innovative and creative. Mehmet Bitmez uses the Turkish *charma* (bounce, yodel-like) technique to good effect, but he also uses the *rash* technique occasionally, the *rash* technique is a rapid tremolo/strum on one note that requires significant right-hand dexterity. His technique is phenomenal, and his improvisations are traditional but inventive and adventurous. Yurdal Tokcan has a more strictly Turkish style but he is also highly creative, virtuosic and he uses pauses in his *taqasim* to good effect. Yurdal has a particularly thoughtful and meditative style. In Syria, the *maqam* music has been particularly well preserved in Aleppo, with its close proximity to Turkey, and has preserved the Arabic art music intact and un-Westernised. The best exponent of the Syrian *oud* is the Aleppian *oudist* Mohammad Qadri Dalal, whose *oud* style is close to the Turkish style, a point mentioned in the liner notes of Al Kindi Ensemble’s *The Whirling Dervishes of Damascus* album, Julien Weiss writes thus, ‘He carries on the traditional Aleppian style for his instrument, a style emanating from the Turkish school [...]’<sup>15</sup>

Dalal’s style is subtle and restrained, and he uses the *rash* technique occasionally, but mainly at closing cadences of his *taqasim*. Dalal’s intonations are Syrian Arabic,

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<sup>15</sup> Al Kindi, *The Whirling Dervishes of Damascus* (France: Le Chant Du Monde, Harmonia Mundi) 2 CD, CMT 574 1123.24., liner notes, p. 54.

which likely reflects an earlier Ottoman style of tuning. Mohammad Qadri Dalal is a master of the *maqamat* melodic system. He is one of the few Arab *oudists* alive today who can claim to know over one hundred modes.

Contemporary art musicians In Egypt are exceptional in their soulful and dramatic performances of *maqam* music. The *oudist* Mohammed El Qassabji represented the epitome of the Egyptian *oud* school. Qassabji's *oud taqasim* and technique is highly Egyptian. The Egyptian *oud* style features a frequent use of the *rash* technique. Qassabji's *oud* playing also preserves the *sayr*, which means path or journey, the *sayr* is the correct way 'through' a particular mode. The *sayr* is as important as scale to the *maqam*. By using the correct *sayr* of each mode, Mohammed El Qassabji performs the *maqamat* authentically, although with an Arab *oud* style. Today, many Arab musicians only know the scales of *maqamat*, but have lost the correct *sayr*, which is due to Western classical music theory, and a focus on scales rather than tetrachords/*jins*.<sup>16</sup>

The influence of guitar-like *oud* playing has been destructive to the *maqam* system. Lebanon carries on the *maqam* tradition, although it is highly influenced by simple folk music and Western classical music. Common themes of Lebanese folk influenced *maqam* music include Arab nationalism and support for the Palestinian cause. The Lebanese performance style is somewhat in-between the Syrian and the Egyptian styles. Iraq should be considered separately. Iraqi *maqam* music, due to its geographical location is an interesting blend of Arab, Turkish and Persian styles. This makes Iraqi music particularly important for this study. The *oudist* Munir Bashir

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<sup>16</sup> Scott Marcus, *Arab Music Theory in the Modern period*, Doctoral Dissertation (University of California, 1989) pp.789-791.

expresses these influences in his playing. Munir Bashir's style contains a highly effective use of long pauses as well as a moderate use of the Egyptian *rash* tremolo. Persian influences are also strong and some Iraqi *maqams* he plays had evolved from Iranian modes, i.e., *maqam Awshar* comes from *Afshari*, which is a Persian mode. The *oud* was only introduced into Iran around sixty years ago. Although the *oud*, sometimes called the *barbat*, is Persian in origin had been in use in Sasanid Persia until the eighteenth-century, therefore, in effect the Iranians had simply recovered one of their own ancient instruments. The *oudist* Mansur Nariman was inspired to retrieve the *oud* and to restore it to its (previously essential) place in Persian art music. Nariman visited Damascus and bought an *oud*, which he took back to Iran. Mansur Nariman's *oud* playing was in the Syrian style, although used with Persian melodies and modes. Today, Hossein Behroozinia has developed a Persian *oud* style; this uses even more of the *rash* tremolo than is used by contemporary Egyptian *oudists*. Hossein Behroozinia's *oud* style is more focussed on the single note and the tetrachord, rather than on the scale. This more tetrachord focussed style is a main feature of current Persian art music.

### **The Nay; Key Contemporary Players**

Ziad Qadri Amin, from Damascus, is one of the best players of the *nay* in Syria today; his style is a mixture of an Arab pastoral rhythmic style and the *Mawlawi* Sufi style. Ziad Qadri Amin has performed and recorded with the Al Kindi Ensemble for over a decade, and plays early Ottoman music on the album *Ottoman Perfumes* by the Al Kindi Ensemble. Another Al Kindi album, *The Crusades Through the Eyes of the Orient*, attempts to recreate medieval Arabo-persian medieval art music and features medieval Arab and Persian poems in improvised vocal genres. Samir Siblini, from Lebanon, has a similar *nay* style, but his style is much more influenced by Turkish

Sufi *nay* practice. He has recorded eastern Arabic art music with the Beirut Oriental Ensemble, and has released two albums of solo *nay taqasim*. I acquired the two instrumental *taqasim* albums in Damascus in 2009; these have been a major influence in my own *nay* playing. Hossein Omumi is one of the best *nay* players in Iran, his style is far more breathy and bitter-sweet than both Arabic and Turkish styles and he employs the dental technique. Hossein has performed with leading Iranian musicians such as Sima Bina and Hossein Alizadeh. The *nay* style of Turkey is very developed and intricate. This style comes from the *Mawlawi* Sufi style of playing the *nay*, with a preference for longer, lower-pitched *nays*. The Turkish Sufi *nay* style is refined, sober and deeply reflective and contemplative. Kudsi Erguner and Sulleyman Erguner, (Kudsi's younger brother), are internationally recognised as two of the best exponents on the *nay* players in Turkey today.<sup>17</sup> There are also different schools of *nay* playing in Turkey, for example Sadreddin Ozcimi plays with a very breathy style, and Kudsi Erguner plays with a very clean non-breathy style. The latter is known as the Erguner style. Although there are differences in styles of *nay* playing from Turkey, these styles all maintain the Turkish aesthetic, and are easily recognisable as being Turkish. Two very important other masters of the Turkish *nay* are the great Aka Gunduz Kutbay and Niyazi Sayin, although they have not been a personal influence on my *nay* playing to the degree that Sadreddin Ozcimi and Kudsi Erguner have been.

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<sup>17</sup> Craig Harris, 'Kudsi Erguner Biography,' *All Music. Com* <<http://www.allmusic.com/artist/kudsi-erguner-mn0000108517/biography>> [Accessed 20 July 2016].

Haus der Kulturen der Welt 'Kudsi Erguner, Between Orient and Occident,' *Culturebase. Net*, <<http://www.culturebase.net/artist.php?225>> [Accessed 20 July 2016].

Europalia Arts Festival, 'The Ottoman Drums, Kudsi Erguner' <[http://europalia.eu/en/article/the-ottoman-drums\\_622.html](http://europalia.eu/en/article/the-ottoman-drums_622.html)> [Accessed 20 July 2016].

Association of Artists for Peace, 'Kudsi Erguner,' <<http://www.adapinternational.com/#/kudsi-erguner/3273478>> [Accessed 20 July 2016].

Theatre de la Ville, 'Suleyman Erguner Ensemble, Three Sufi Masters' <<http://www.theatredelaville-paris.com/spectacle-suleymanergunerensembleturquie-905>> [Accessed 20 July 2016].

Although this study is focussed on the sixteenth century Ottoman court, music and historical information from periods prior to and after this period are also considered when there is any possible relation between them and the era investigated. For example, descriptions of musicians and musical instruments in Constantinople and Persia from the early seventeenth century by European travellers are enlightening due to their relation to sixteenth century musical practice, and particular archive and contemporary recordings and performances that relate to earlier styles on the *oud* and *nay* are thoroughly investigated.

In the case of the latter, specific performance styles on these instruments may well reflect earlier periods, for example the tremolo technique employed on the *oud* throughout the Arab world is mentioned in historical sources, as are other *oud* techniques including playing a given melody an octave above or below, and occasional strums of a perfect fourth and fifth when appropriate. Turkish and Syrian *Mawlawi* Sufi *nay* players and Persian *nay* masters such as Hasan Kasa'i have all highly developed *nay* styles that show the many possibilities of playing this deceptively seemingly simple instrument. We can trace the Turkish *Mawlawi* style to the sixteenth and seventeenth centuries, when *Mawlawi nay* players began to be a dominant feature of the Ottoman court.<sup>18</sup> For this reason Turkish and Syrian Sufi *nay* players who have strong links to the past are seen as a particularly appropriate medium between historical Ottoman *nay* styles and how I play the *nay* when performing this repertoire.

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<sup>18</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996) pp. 136-137.

# Methodology

## Performance Background

Fundamental to this study has been my own playing of the *oud* and the *nay*. I received *oud* lessons in Christchurch and Cairo with Atef Shehata, an Egyptian *oud* and *nay* player in 2008 and 2009. I learned the *nay* flute via the *Neyzen* website's instructional method, and playing along with recordings. In 2013 I acquired a *Nay Method* by Mahmoud Effat<sup>19</sup> translated into English, which was useful to correctly tether oneself to correct performance techniques.

I began performing on the *oud* in 2008 at the Christchurch Jazz School. The first piece I performed was *Samai Rast* by *Tanburi Benli Hasan Aga* (1607-1662). This is in a 10/8 rhythm, with the last *khana* (section) in 6/8. I found this rhythm extremely difficult at first, but it has become straightforward over times of listening to recordings and playing this metre often. After learning this, other 'odd-time' rhythms are much easier to learn, especially when simplifying these rhythms into groups of 2's and 3's, e.g., the *usul Aqsak Samai* in 10/8 time is divided into 3, 2, 2 and 3.

I joined the 'World Band' and 'Odd-Time' (unusual time-signatures) ensemble classes and introduced some Turkish art music pieces and some originals in the *maqam* style. Following this, I formed a band called *Mirage* with Rachael Travile, on alto saxophone and bass clarinet, Matt Kuch on bass guitar, and Fahim on percussion. We performed at some weddings, 'The Festival of Roses' in Timaru at the botanic gardens, and at two cultural festival concerts at the Stanmore road community centre in Linwood, Christchurch before the devastating 2011 earthquake. A 'world music'

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<sup>19</sup> < <http://www.maqam.com/store/p/3313-Beginner-s-Guide-to-the-Nay.html> > [accessed 4 February 2017].



shop in Christchurch called Gandharva Loka, was an important place for me, and through leaving my cell phone number at the shop and a note regarding my interest in performing Middle Eastern art music with anyone interested or experienced in this music genre. World-class percussionist Doug Brush from Chicago, USA, had made contact with me via Gandharva Loka; he was a master of Middle Eastern percussion. We developed a repertoire, mostly from my book 'The Maqam Anthology', and started to perform at Belly Dance concerts in Christchurch and Lyttelton. I formed a trio with American percussionist (also from Chicago), Marko Zonka, on the Indian *tabla*, *bendir* and *darabuka*, Rachael Travaile, on alto saxophone and bass clarinet. We performed pieces from 'The Maqam Anthology', including some of my compositions in the traditional *maqam* forms and impromptu improvisations weekly at the 'Topkapi Turkish Restaurant' in Christchurch. Reuben Derrick later replaced Rachael, and played alto and soprano saxophones at the 'Topkapi' gigs. I met Dr John Wall, via Gandharva Loka, John is from Christchurch, has a Persian wife and has lived in Iran, Lebanon, Greece, Ireland, the UK and recently at the American University in Kabul, Afghanistan. John bought an *oud* in Lebanon, and I gave him weekly lessons. Over the last five years, Doug Brush has performed with me at many of my recitals at Canterbury University as well as such concerts as 'UC Sound Travels'. Recently, Doug and I have been performing pieces from the Ali Ufki and Demetrius Cantemir repertoires at the 'Little River Drum Festival' in Banks Peninsula, Canterbury. Also, recently I have been performing the Ali Ufki and Demetrius Cantemir pieces on the *oud* and *nay* at 'Pegasus Books', Wellington.

I have also played the *oud* and *nay* with Christchurch musician Tim Sellers, who learnt the *riqq* and *darabukka* drums from Doug Brush. We recorded music for his Honours degree, and experimented with *maqam*-jazz fusion with other Christchurch

Jazz School musicians. He is an excellent jazz drummer and also a highly accomplished *maqam* music percussionist.

After many years of learning, listening to and playing *maqam* music, I believe that one may have a more practical and personal connection to this music and the culture itself, by playing and performing the music, rather than merely having a theoretical academic understanding of it. One could consider the Indian or Korean musician who has spent extended periods absorbed in the Western classical music tradition. Should such musicians be considered outsiders, as they are not of European ethnicity? Or should one consider the musical environment in which they have become accustomed to be more important than the ethnicity of the musician. It may well seem possible these days for a leading Western classical pianist to be Chinese or Korean or a Western classical singer to be Egyptian.<sup>20</sup> Therefore, I believe that the non-Middle Eastern musician, who has spent extended periods absorbed in *maqam* music, may also become fluent in these styles. This is especially so if this music becomes the dominant musical influence upon the musician and eventually replaces previous acclimatisation to Western classical music and jazz. For example, after many years of immersion in *maqam* music, one may eventually hear other musical genres in relation to *maqam* music, rather than the other way around. After years of becoming submerged in a monophonic, heterophonic and tetrachord based linear style of music, one gets to the point of hearing all music with 'Eastern ears'. The repeated exposure to *maqam* music may also enable the musician to feel a closer affinity to, and gain a more profound understanding of, other monophonic styles of music, such as Chinese and Indian art music and medieval Western music. If this has indeed become the case, re-listening to Western classical music and jazz replicates the experience of the

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Middle Eastern musician, brought up in the *maqam* tradition, who is accustomed to hearing linear harmony, whereas the Western musician is accustomed to hearing vertical harmony.

## **The Internet**

*Maqam* music has become increasingly accessible since the prolificacy of the Internet. Today, there are abundant resources available on *maqam* music; these include video and audio recordings and *maqam* music theory and history. Also it is possible to buy good quality *ouds* and other *maqam* instruments online.

When I first attempted to learn the *oud* in 2007, I stumbled upon a website called ‘Mike Arabic Ouds’;<sup>21</sup> this website had some recordings and videos of *oudists*. Since then, thousands of video clips of professional, amateur and instructional *oud* videos are available on You Tube. The *oud* videos that I first encountered via mikeOuds were an invaluable resource at the time for the *oud* student. A couple of years later, I registered on the mikeOuds Forum.<sup>22</sup> Through this Web forum, I have made many contacts with other *oudists* and others interested in the *maqam*, from around the world. Being involved in the Mike’s Ouds community, I can receive assistance with technique, share scores, and discuss history. Many top *oud* makers, string suppliers and professional *oudists* are also affiliated with the site.

Three other websites were also crucial to the learning of *maqam* music, these were, *Neyzen*,<sup>23</sup> *The Oud*<sup>24</sup> and *Arabic Maqam World*.<sup>25</sup> *Neyzen* is a huge sheet music database and instructional site for the Turkish *nay*. The Oud website contains a wealth

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<sup>21</sup> <<http://www.mikeouds.com/>> [accessed 22 March 2016].

<sup>22</sup> <<http://www.mikeouds.com/messageboard/>> [accessed 22 March 2016].

<sup>23</sup> <<http://www.neyzen.com/>> [accessed 22 March 2016].

<sup>24</sup> <<http://www.oud.eclipse.co.uk/>> [accessed 22 March 2016].

<sup>25</sup> <<http://www.maqamworld.com/>> [accessed 22 March 2016].

of information on leading *oudists* and music theory. The Oud website covers both Arabic and Turkish *maqam* music theory including rhythms. The Arabic Maqam World website is an excellent resource which teaches the *maqamat* and rhythms used in Eastern Arabic art music. There are many recordings of the diverse musical modes to further help the *maqam* student. Through Mike's Ouds, I now correspond with professional and amateur *oudists*. Ihab Radran is a world-class *oudist* who runs the Bes Oud Academy in Paris.<sup>26</sup> Adel Salameh<sup>27</sup> is a Palestinian *oud* virtuoso who has recorded many superb albums, including one of solo *oud taqasim*. Fadel Moetaz is a brilliant *oud* player who has studied under the best *oudists* including the Turkish master *oudist* Yurdal Tokcan. Fadel Moetaz and I first met through discussions on mikeOuds. Fadel emailed me some instructional videos with himself playing the *oud*. These helped me to work on the correct techniques to practise for Eastern Arabic style *oud* performance. Following this he made critical comments concerning my *oud* playing on the 'Members Sound Clips' section of mikeOuds forums. Leonardis Goumas is a Greek *oudist* who lives in Athens. Leonardis plays Eastern Arabic style *oud*, but is also influenced by Turkish *oud* styles. Leonardis is knowledgeable about the historical art music of Istanbul that occurred in a Greek – Turkish musical context.

The following is from internet forum conversation about *maqam* music: A Turkish gentleman made these comments on the 'mikeOuds' website:

'I am suprised (sic.) that you have so much (sic.) deep sources about Turkish music. [...]. I can not imagine why a "westerner" has so much information about our music. Because our music (or poetry, art, and so on) is merely known by western people, just by scholarly persons sadly. [...].'

He further responded thus:

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<sup>26</sup> <<http://oud.ihab-radwan.com/>> [accessed 22 March 2016].

<sup>27</sup> <<http://www.adelsalameh.com/>> [accessed 22 March 2016].

‘[...] well from what I see you already know every master of Turkish music. [...]. I thought that I am far away from makam music (I’m from Germany but Turkish citizen) but you are from New Zealand. I am so shocked and thought about 30 minutes (sic.) how someone from NZ can have contact to such a (sic.) music. I can not think about one reason. It is like someone from Africa is trying to play ice hockey. [...]. If you listen at the moment to Persian music and to early 1600 (sic.) music, I guess you already checked out Maragali Abdulkadir [...]. He was a Turk and did Turkish music but the lingua franca was Farsi, so the lyrics were Farsi. [...] you must already have found the book from Murat Bardakci (PAN publishing)<sup>28</sup> [...]. I listened in one of his tv (sic.) programs to recordings of Persian musicians. Murat Bardakci said (he is maybe the best Turkish intellectual alive) that the Persians interpretations of Abdulkadir Meragi were the best ones because they show the real impact of Turkish music. Today our music is a little bit slow and heavy and he criticizes that it must be thumping [Sic.]. The notations [...] from Rauf Yekta Bey [...], with Persian instruments. They are called the Abdulkadir Meragi Ensemble [...] Humayun Seceryan<sup>29</sup>[...] is the lead singer [...].’

This study then, attempts to reconcile theory and performance practice through an informed interpretation of the early Ottoman repertoire. This objective is approached through a discovery of a synthesis of relevant Turkish, Persian and Arabic styles. Other musicians have been inspired in this direction including the Egyptian *nay* player Mohammed Antar. This master *nay* player learned Arabic, Persian and Turkish *nay* styles and combined these together in an album entitled ‘In Mawlana’s Presence<sup>30</sup>.’ Through this recording, Mohammed Antar plays a joint Middle Eastern *nay* style, often described as being a ‘Middle Eastern music without a clear identity.’<sup>31</sup> When I stumbled upon Mohammed’s approach to *maqam* music, I was encouraged in my own search and experimentation, as I had been thinking as he was about the *maqam*. This synthetic approach first began in my own experience, when I compiled a repertoire

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<sup>28</sup> Bardakcy, Murat, *Maragali Abdulkadir* (Istanbul: Pan Katip, 1986).

<sup>29</sup> The Persian spelling is Homayoun Shajarian.

Homayoun is a leading Persian vocalist and is the son of the master Persian singer Mohammad Reza Shajarian.

<sup>30</sup> *Mawlana* (meaning ‘our lord’), is in reference to Jalal Al Din Rumi.

*Mawlana* is also the origin of the *Mawlawi* Sufi order, who are the disciples of Rumi.

*Mevlana* is the Turkish spelling,

<sup>31</sup> <<http://www.mohammedantar.com/en/About.aspx>> [accessed 14 March 2016].

book for performers of Middle Eastern art music entitled “‘The *Maqam* Anthology’”.<sup>32</sup> The inspiration for this book was initially simply to create a varied repertoire of traditional *maqam* music written at concert pitch. In compiling “‘The *Maqam* Anthology’”, I selected some well known, some relatively unknown and created some original compositions set to traditional forms and *maqamat*. Some of these pieces were transposed from Turkish notation to Western concert pitch, others were transcriptions from recordings, and others were from Arabic and Persian scores. The order of the book was organised like the *Wasla* suite; the pieces are grouped together by mode. The book features pieces by Turkish, Arab, Persian, Jewish, Armenian, Greek and Romanian composers to reflect the multicultural society of the Ottoman Empire. Rather than call the book a Turkish or Arab art music collection etc., the term *maqam* was chosen as being representative and inclusive of all Middle Eastern art music. John Erlich is an American Jewish *oudist*, and is another important contact made via mikeOuds. Through personal communications, John Erlich wrote a post on the mikeud’s website entitled, ‘Honoring Jonathan Gemmill, Author of Maqam Anthology.’ And he adds ‘I have taken the liberty of preparing a certificate honoring Jonathan Gemmill, author of the Maqam Anthology and recent poster of concert-pitch versions of Classical Turkish music scores. I propose that Jonathan be known in these Forums as Jonathan “Gamil” Gemmill!’ Adel Salameh, a Palestinian *oud* virtuoso, and one of the world’s leading *oudists* also shared encouraging comments on this webpage.<sup>33</sup> John Erlich was inspired by ‘The *Maqam* Anthology’, and has put together a website entitled ‘Turkish Music for Non-Turks’. This website is devoted to

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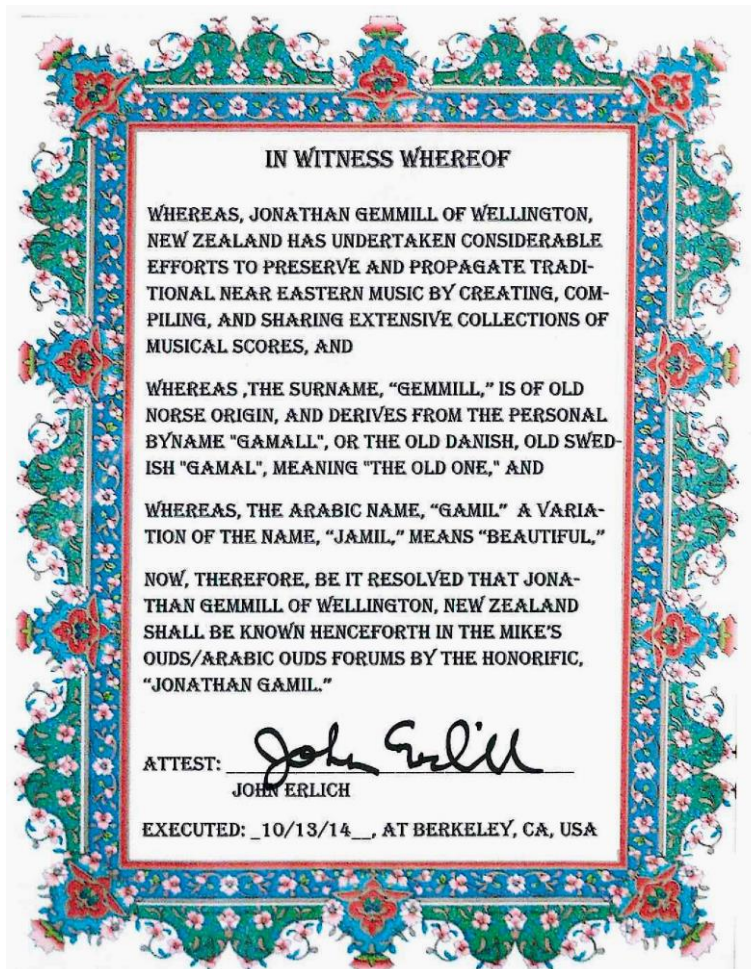
<sup>32</sup> This book is now available online as a free download.

<<https://archive.org/details/MAQAMANTHOLOGYBOOKPT1>> [accessed 14 March 2016].

<<https://archive.org/details/MAQAMANTHOLOGYBOOKPT2>> [accessed 14 March 2016].

<sup>33</sup> <<http://www.mikeouds.com/messageboard/viewthread.php?tid=15244#pid103092>> [accessed 15 March 2016].

transpositions of Turkish art music in concert pitch, extending the repertoire for non-Turkish *oud* players and other *maqam* musicians.<sup>34</sup> This website is an excellent resource, and bears the fruits of collaborative research and is an inclusive community-based approach, rather than having an exclusive or elitist approach and attitude to *maqam* music.



This subject has been approached by searching for written material, both primary and secondary that is relevant to this study. Beside written sources, I have located many recordings of relevant Turkish and other Middle Eastern art music than pertains to the topic, some of which were originally discovered in the Christchurch and Wellington public libraries. Since that time, over a decade ago, I have found many relevant

<sup>34</sup> <<https://www.facebook.com/turkishmusicfornonturks>> [accessed 15 March 2016].



recordings via the Internet. Some crucial albums such as *Parfums Ottomans*, by the Al Kindi Ensemble and *The Splendours of Topkapi* by Bezmara have been highly inspirational and are what originally led me in this direction. We have, in Demetrius Cantemir's treatise, both written and pictorial descriptions and evidence concerning the musical scale in use in Constantinople from the early Ottoman era. This scale remained unaltered until circa 1750, when additional pitches were added to the old scale. Leading scholars of early Ottoman music including Yalcin Tura, Owen Wright and Walter Feldman have agreed that the scale in use in the early Ottoman court is in essence identical to that used in contemporary Persian and East Arabic art music. In fact the early Ottoman scale was somewhat simpler than its modern Turkish counterpart. The majority of musicians and other artisans in sixteenth century Constantinople were from Persia. There were also Egyptians, Iraqis, Syrians, North Africans, Afghans and even Indians that composed and played at the sixteenth century Ottoman court. Many of these musicians brought their respective styles and compositions to Constantinople. There was no specifically Ottoman style of art music until circa 1650, when influences from Turkish folk music affected music at the court.

## **Key Sources**

The most important primary source for this study is Demetrius Cantemir's treatise on Turkish music, written circa 1700 entitled, *The Book of the Science of Music According to the Alphabetic Notation*. Cantemir wrote his transcriptions using Arabic Ottoman script; letters for the notes, and numerals for the rhythms. Cantemir's treatise explains music theory at the Ottoman court; this includes descriptions and analysis of the melodic and rhythmic modes and musical forms. Following this are transcriptions of three hundred and fifty two instrumental pieces. These compositions are in the

*Bashraf* and *Samai* forms; three hundred and fifteen *Bashraf*' and thirty seven *Samai*'. These compositions mostly date from the sixteenth to eighteenth centuries with a few pieces by medieval era composers. There are twenty-two compositions by Demetrius included in the notations. Owen Wright has transcribed the Cantemir notations from Cantemir's Arabic-Ottoman notation (letters for notes and numerals for rhythm underneath) to European-Turkish staff notation.<sup>35</sup> I have transposed the sixteenth-century pieces and one thirteenth-century piece, at least one fifteenth-century piece<sup>36</sup> into concert pitch and into an accessible format for practising musicians. This involves transposing Wright's impractical, scholarly transcriptions down a perfect fifth, and adding the appropriate sharps, flats and neutral tones. I have also tried to present the piece as neatly as possible, i.e., mostly using four bars per line in short rhythmic cycles and one or two bars per line for long cycles. As mentioned my scores are intended to be of practical use to musicians and the appearance of the scores are easy to analyze by theorists and scholars. I have grouped these scores into *Wasla* suites, as Ali Ufki organised his notations. My collection of scores begins with *maqam Iraq* (Bd), Followed by *Rast* (C), *Huseyni* (D), etc. I have also organised the pieces into the correct succession for performing a *Wasla* concert in a particular mode; the suite begins with the longest rhythmic cycles, progresses to medium length cycles and conclude with quick *Samai* (6/8) pieces. This is the correct order for performance and resembles the order of pieces in the Ali Ufki collection. I have also used the Ali Ufki notations of the same piece for comparative purposes.

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<sup>35</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations, Part 1, Text*, (London: School of Oriental and African Studies, 1992).

<sup>36</sup> Many of the pieces that were performed at the early Ottoman court may date from the late fifteenth century, as they were transported from the fifteenth century court in Herat.

While Demetrius Cantemir's, *The History of the Growth and Decay of the Othman Empire*, is important as an historical primary source, it also contains many important references to music at the Ottoman court. Cantemir writes about important musicians in Constantinople, including his own music teachers.

Following Cantemir's *The Book of the Science of Music According to the Alphabetic Notation* and *The History of the Growth and Decay of the Othman empire*, the next most important primary source for this study is the Ali Ufki's *Collection of Instrumental and Vocal Works*, written circa 1650. This collection includes one hundred and ninety five instrumental *Bashraf*' and forty *Samai*' as well as around four hundred and fifteen songs. Ali Ufki wrote the compositions in Western staff notation in the C clef, but from right to left, thus reconciling the notation with the Ottoman-Arabic script. Interesting to note is that in the Ali Ufki collection, *maqam Rast* is in the C key, *Ushshaq* in D, *Segah* in Ed (between Eb and E) etc. Perhaps this is why the early Ottoman court music ensemble Bezmara performs in these keys, the idea of using the C key for mode 1 (*Rast*) is common to current Arabic art music practice and theory but uncommon in today's Turkish art music. Modern European-Turkish notation uses the G key for *Rast*, but in performance practice this is not played as concert G but rather D, a perfect fourth below the written note. Many of the *Bashraf*' and *Samai*' are in the Cantemir collection and comparison between the two versions of each piece is highly helpful. When there is confusion concerning one of the notations, whether it be relating to notes or rhythms, is usually cleared up with comparative analysis of the two versions. The pieces in the Ali Ufki collection date

from the fifteenth to the seventeenth century.<sup>37</sup> Many of the earliest pieces in both collections were transported from the Timurid court of Sutan Husayn Mirza Bayqara (1436-1506). The most famous musicians and composers are discussed in the *Baburnama*. The first Mughal Emperor Babur (1483–1530), was the nephew of Husayn Bayqara. The term ‘Mughals’, meaning the Mongols, was not used by Babur or his descendents, rather they considered themselves to be Timurids as they came from the genealogy of Timur Khan (1336-1405). I have transcribed the Ali Ufki notations by transposing them down a minor third and halving the rhythmic value of the notes, this confirms to Owen Wright and Walter Feldman’s discoveries confirming that Ottoman court pieces from the sixteenth to seventeenth centuries were much quicker than eighteenth to twentieth century Ottoman pieces. This topic is discussed in detail in Owen Wright’s journal article, *Aspects of Historical Change in the Turkish Classical Repertoire* from *Musica Asiatica*, Vol 5.<sup>38</sup> Wright refers to the slowing down of the rhythmic cycles in Ottoman art music in the eighteenth to twentieth centuries as ‘tempo retardation’. Feldman writes, concerning Wright’s insightful article, ‘His long article published in 1988 utilized the Bobowski and Cemir notations as the basis for a well-argued theory of the processes of “tempo retardation” and “melodic elaboration” that explains much of the melodic surface of Turkish art music of the Modern era (1780- 1920)’<sup>39</sup>

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<sup>37</sup> Ali Ufki, Alberto Bovevito Leopoldo Bobowsky, (1610?-1685), Composers and Performers, *Turkish Music Portal*, Turkish Cultural Foundation  
<<http://www.turkishmusicportal.org/composer.php?id=250&lang2=en>> [accessed 29 March 2016].

<sup>38</sup> Owen Wright, ‘Aspects of Historical Change in the Turkish Classical Repertoire’ *Musica Asiatica*, Vol. 5, (Cambridge University Press: 1988), p. 1-37.

<sup>39</sup> Walter Feldman, *Demetrius Cantemir, The Collection of Notations. Part I: Text, Review*, *Ethnomusicology*, Vol. 39, No. 1, Special Issue: Participatory Discrepancies (Winter, 1995), pp. 146-150, published by: University of Illinois Press on behalf of Society for Ethnomusicology, p.147.

## Authenticity

It is clearly not practicable to authentically reproduce Ottoman court music from the sixteenth century, or for that matter any period until the first gramophone recordings of late Ottoman music became available in the early twentieth century. We must then look elsewhere for some clues to give us an idea what this music may have sounded like. As previously mentioned, thankfully, *Maqam* based art music has been transmitted consistently throughout Turkey, the Arab World, Iran (now called *Dastgah*), and Central Asia. We can examine styles that appear to have changed the least since the early Ottoman period. Since Turkish art music went through a period of modernisation and evolution in the late eighteenth century, the art music of Iran and places like Aleppo are good places to examine, as these areas did not experience these changes, which included new tunings and a slowing-down of tempos and the decline of the *oud* in art music. Therefore, the *Dastgah* music of Iran and the *Wasla maqam* music of Aleppo may be what remain of older styles. s

The concept of authenticity concerning the interpretation of historical music styles is a particularly loaded topic in Musicology today, one must take many things into account when discussing and researching it. Related to my study of early Ottoman *Maqam* music is the study of the interpretation of early Western music. Robert Donington's study *The Interpretation of Early Music* <sup>40</sup> is a well-known work on the subject. Donington's chapter 'The Place of Embellishment' is the most relevant to this study. Donington begins this subject with a bold general statement, 'Music hardly ever, if at all, consists only of its basic progressions. It is embellished. The embellishment is everything in the music which can be changed without affecting the

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<sup>40</sup> Robert Donington, *The Interpretation of Early Music* (London: 1963).

basic progressions.’<sup>41</sup> Donington then brings up a crucial topic to this study regarding interpretation ‘We are so accustomed in the modern West to the composer providing his own figuration in its entirety that we may not realise how different the situation has been at other periods. There have been whole schools depending on spontaneous invention within a traditional framework. Even when formal composition became more important than improvisation, it continued to benefit from the same source; the improvisation of the performer continued to pore over into the resources of the composer. Our present instrumental music largely derives from the spontaneous adaptation of vocal and dance material to the idiomatic requirements of renaissance organists, lutenists, viol-players and others.’<sup>42</sup> This last comment explains much of the way that a score is approached and interpreted in contemporary Turkish and Arabic *Maqam* and Persian *Dastgah* music. My *oud* teacher Atef, after seeing an American university’s performance of a well-known Arabic art music piece, mentioned that ‘this is not Arabic music!’ He was referring to the too-literal interpretation of the piece because it lacked the crucial ingredient of personal embellishments on the traditional instruments; this is a case of ‘it’s not just what you play but the way you play it.’ The personal interpretation of a melody is also fundamental to the American jazz genre. Atef also did not appreciate the large orchestra consisting of many *ouds*, *qanuns* and violins etc., and thought it was a cacophony. The seventeenth-century French composer and music theorist Bertrand ‘Bénigne’ de Bacilly (1625 - 1690), makes a poignant remark regarding embellishments, ‘A piece of music can be beautiful and please not, for want of being performed with the necessary embellishments, of which embellishments the most part are not marked at all on paper, whether because in fact they cannot be marked for lack

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<sup>41</sup> Ibid., p. 88.

<sup>42</sup> Ibid.

of signs for that purpose, or whether it has been considered that too many marks encumber and take away the clearness of a melody, and would bring a kind of confusion; besides, it is useless to mark things, if you do not know how to fashion them with the appropriate refinements which makes all the difficulty.’<sup>43</sup> Nicholas Kenyon, in a Symposium on Early Music in 1988 writes, ‘I suspect that the questions raised by the enormous growth of the historical performance movement over the past two decades, and the impact that this movement has had on repertory and meaning in the traditional fare of our concert halls and recordings, have only just begun to attract the attention they deserve. For, as several of the contributors to this volume argue, the movement is but symptomatic of larger, critical questions that face us today - “a major cultural phenomenon,” according to Robert Morgan, “it has emerged as one of the central musical issues of our time.”’<sup>44</sup> The above-mentioned Early Music Symposium had resulted from a conference called “Musical Interpretation: The Influence of Historically Informed Performance,” which was held at the Oberlin Conservatory of Music in 1987. Early Ottoman art music is similar to early Western music concerning the fact that the score is only the skeleton of the melody and must be interpreted with embellishments specific to the stylistic traits employed on instruments such as the *oud* and the *nay*. The major difference between the early Western and early Ottoman styles is that the tradition of embellishing the melody and the use of heterophony remains a crucial ingredient in contemporary *Maqam* and *Dastgah* music. Whereas it has become the norm in Western classical music to notate the embellishments and dynamics in the score, the jazz tradition is, in this sense,

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<sup>43</sup> Bertrand Benigne De Bacilly, *L’Art de bien chanter* (Paris: 1668, p. 35).

<sup>44</sup> Albert Cohen, ‘Authenticity and Early Music: A Symposium,’ Ed. Nicholas Kenyon, *Performance Practice Review*: Vol. 2: No. 2, Article 8. DOI: 10.5642/perfpr.198902.02.8 <<http://scholarship.claremont.edu/ppr/vol2/iss2/8>> [accessed 11 January 2017].



much more related. This study on the interpretation of sixteenth-century Ottoman art music attempts, as far as is possible, to recreate something close to what it would have sounded like at the time, based on the pre-eighteenth Ottoman tunings and a strong Persian and Egyptian influence. The many years of absorbing East Arabic and Persian art music through repeated listening and learning the stylistic traits employed on the *oud* and *nay* have been the most important guide to recreating a historically informed performance practice.

## **Choices for Transliterations chosen for Early Ottoman Musical Terms**

I have chosen to use the Arabic transliterations of the words such as *Bashraf*, *Samai*, *Khana* and *Taksim* etc., as they are easier for the non-Turkish world to read and pronounce. The fact that I play mostly Arabic style *oud* and *nay*<sup>45</sup> and have worked best in this format with my *Maqam Anthology*, which included many Turkish art music pieces, has been, for me, the most logical choice. I add that I certainly mean to cause no offence to Turkish musicians and other people of Turkish ethnicity whatsoever. I add (again), that there has been considerable influence from Turkish art and Sufi music on my *oud* and *nay* playing and that I personally consider Turkish *maqam* music to be one of the highest forms of music in existence today.

## **Chapters**

Chapter one is an extensive literary review of important written sources and particularly relevant recordings.

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<sup>45</sup> The style I play on the *oud* and *nay* can be considered Arabic style with some Turkish and Persian influences.

The second chapter, ‘Ali Ufki, Demetrius Cantemir and the Early Ottoman Court Repertoire’, will focus on how both of these Europeans ended up in Constantinople, and how they became proficient in *maqam* court music. This chapter also contains additional information about Demetrius Cantemir and Ali Ufki, for example Ali Ufki’s rise to fame from his original position as a captive and slave of the Ottoman Empire, and Demetrius Cantemir’s connection to classical Greek education and humanism. Also covered in this chapter are the sixteenth century composers and musicians at the Ottoman court, and their background and origins.

Chapter three, ‘Music of the Timurid Court (1360-1526), Tracing the Origins of Early Ottoman Court Music’, explains the background and evolution of sixteenth century Ottoman art music. The early court music of the Ottomans was entirely modelled on the court music of Herat, and its origins are Turko-Persian. The origins of the Timurids; from Timur (‘Tamerlane’), are explained. The influence of the Mongol Ilkhanid Empire on the Middle East is discussed, this is a point not often referred to at all by contemporary Middle Eastern or European scholars regarding history and civilisation. Many of the composers of the Timurid court are mentioned in the chronicle of Babur, and also appear in both the Ali Ufki and Demetrius Cantemir notations.

Chapter four, ‘*Maqam* – Melodic Modes’, is a detailed analysis of the principle *maqamat* used in early Ottoman art music. Each *maqam*, meaning, ‘place, position’ is a melodic mode based on its place in the *maqam*-row, which is the basic scale on which these modes originate. Modes are divided into two main pentachords or tetrachords called *jins*, from the Greek word *genus*. The modes are presented

beginning with the mode *Rast* in the key of C, which should be considered mode 1 in the same way as the Ionian mode is theoretically mode 1 in Western and jazz music.

The fifth chapter, '*Usul*, Rhythmic Modes', examines the rhythms used in early Ottoman art music. These different rhythmic cycles are notated, beginning with the shortest, and concluding with the longest. The diverse *Usul* contain combinations of two's and three's, for example, the rhythmic cycle *Dawr Rewan*, 14/16, is subdivided into 3, 2, 2, 3, 2 and 2. When performing pieces in the *Dawr Rewan* cycle, one can count in such a way when playing in these rhythms, rather than counting to fourteen. Origins of some of these rhythms are discussed, for example who composed the *Darb-I Fatih* 88/8 rhythm, and the *Mawlawi* Sufi connections to the quick *Samai* 6/8 cycle.

The sixth chapter 'Compositional Forms and the Modal Suite'; *Wasla*', examines the primary sources from the sixteenth century on various forms encountered in Persian and Ottoman music. The instrumental forms *Bashraf* and *Samai* are described and their related performance context.

Chapter seven, 'Miniature Paintings, A Colourful Source for Fifteenth and Sixteenth Century Middle Eastern Art Music', focuses on the Persian and Turkish miniature paintings that feature court musicians. These miniatures are one of our most important sources for sixteenth century Ottoman and Safavid music. Many of the miniatures were first drawn to my attention through serendipitously finding two books in the Christchurch public library around 2005; *Topkapi Manuscripts* and *Bihzad, Master of Persian Painting*. These two books introduced me to miniatures featuring court musicians, often playing the *oud*. Since then, I have acquired many excellent books of and on, Persian, Mughal, Turkish and Arab miniature paintings. Many of these

paintings are housed in the Freer and Sacker collection at the Smithsonian, the British Library, the Walter's Art Museum in Baltimore and the David Samling Collection in Denmark. Also the website *Pinterest*,<sup>46</sup> an art website, that is being contributed to internationally, and some of the many miniatures I have had firstly found from this secondary source, prior to finding the original locations where these are held. The miniatures featuring musicians are usually very accurate even depicting the correct positions of the notes being played on the instruments, for example by examining two *nay* players playing together, one can work out what the note being played is. The same is true of many miniatures depicting *oud* players and other instruments.

Chapter eight, 'Comparison and Interpretation' involves some analysis of pieces by Egyptian composers, tunings and temperament of the *maqam* style of the period and personal conclusions reached regarding how to approach playing the early Ottoman pieces.

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<[https://nz.pinterest.com/search/pins/?q=Persian%20miniatures&rs=typed&term\\_meta\[\]=Persian%7Ctyped&term\\_meta\[\]=miniatures%7Ctyped](https://nz.pinterest.com/search/pins/?q=Persian%20miniatures&rs=typed&term_meta[]=Persian%7Ctyped&term_meta[]=miniatures%7Ctyped)> [accessed 21 January 2017].

## Chapter One

### LITERARY REVIEW

Demetrius Cantemir's, *The History and Decay of the Othman Empire* (1734) is important as an historical primary source, but it also contains many important references to music at the Ottoman court. Cantemir writes about important musicians in Constantinople, including his own music teachers.

The *Babur Nama* (book of Babur, written between 1483 and 1530, tr. 1922) was written by the first Mughal Emperor Babur. This lively and informative chronicle covers many issues, such as wars, hunting, travelling, poetry and music, musicians and musical instruments. Babur writes on distinctive and exceptional musicians and poets at the court of his uncle Huseyn Mirza Bayqara in Herat. The compositions of some of these composers ended up in the Ali Ufki and Demetrius Cantemir collections. A Sufi *Ilahi* Hymn in *maqam Nawa* entitled *Noldu Bu Gonlum* reputed to be by Husayn Bayqara himself also survives via the oral tradition. Often Sufi musicians have kept early pieces in their collective memory for hundreds of years, and are responsible for the preservation of many ancient melodies.

Mehrdad Fallahzadeh's book *Two Treatises – Two Streams* (written, 16<sup>th</sup> and 17<sup>th</sup> centuries, tr. 2009) is a book that provides English translations of two primary source texts on *maqam* music of the sixteenth century. The first treatise is referred to as the Iranian stream and the second treatise, the Central Asian stream. This book is an important one, as it bridges the gap between the Medieval and the eighteenth century period. Many compositional forms such as the *Pishrow* (*Bashraf*), *Kar* and *Naqsh* are covered as well as information on modes and rhythms. There is also some interesting

information on the speculative extramusical connotations of the diverse modes, cosmological, ethical, emotional etc. The original Persian language sources are printed in full with some diagrams from the manuscripts.

The Italian nobleman Pietro Della Valle's *The Travels* (1664-1665, tr. 1929) is a useful primary source that contains some detailed information about Ottoman, Persian and Indian music. Pietro set out on his journey in June 1614 and returned to Italy in November 1624. He travelled to Constantinople, Egypt, Jerusalem, Persia and India. Pietro writes of the *Mawlawi* Sufi's and their music and dance ceremonies. Pietro has excellent information about the *nay* flute, He writes, 'it cannot be believed how sweet they sound.' Also he mentions the *Miskal* (Ottoman pan-pipes), *Kamancha* (spike-fiddle), various lutes, some of which had gut and silk strings. He appears to equate the lute as being equivalent to the European lute, and that some 'were very different from ours', he is likely referring to the *tanbur* and *setar*.

Amnon Shiloah's's chapter, 'The Dimension of Sound' from Bernard Lewis's book, *The World of Islam, Faith, People, Culture* (1976) begins by discussing the music from the Islamic Golden Age, and the different ethnicities that contributed to the music. The art music in the early Islamic period was first known as the 'new music', due to the blending of diverse musical styles; Arabic, Persian and Byzantine in particular. Folk music is briefly summarised. Following this, there is an informative section on Art music that explains the different regional modal systems, Persian, Eastern Arabic, Andalusian Arabic, and Turkish. The *maqam* and the *taqsim* (improvisation) are explained including some transcriptions. There are enlightening illustrations from the medieval sources depicting the various instruments; some of these are now obsolete. The question of religion and music is discussed. Music theory

and practice, and the different periods of Islamic music are covered. There are some illustrations from miniatures from the Middle East and India, and some plaques depicting instruments and musicians and also some historic photographs. Amnon Shiloah has condensed the entire history of *maqam* art music, and made this information accessible to all. Shiloah's chapter is the best introduction and concise summary of *maqam* music that I have encountered.

Amnon Shiloah's book entitled *The Theory of Music in Arabic Writings (c.900-1900), (Volume I), Descriptive Catalogue of Manuscripts in Libraries of Europe and the U.S.A.* (1973) is a collection of the medieval to modern writings on Arabic music. This epic book contains a introduction that pays homage to Henry George Farmer's work in the field of Arabic Music. The book contains summaries of the different manuscripts that are in the Libraries of Europe and the U.S.A. There is much interesting information contained in the book, for example, some Muslims were against music altogether, and others, particularly Sufi Muslims argue to legitimise music as a prayer. Many of the manuscripts discussed contain information on the various melodic modes (*maqamat*), and rhythmic modes (*usul*). Interesting extramusical information such as what time of the day a certain mode should be played and other cosmological associations feature in many of the manuscripts. The book has information on both the Oriental and Andalusian art music genres. Andalusian *maqamat* are referred to as *nuba*'s. This comprehensive annotated collection of sources is a landmark achievement that continues the work of Henry George Farmer. There are some illustrations from the manuscripts.

Amnon Shiloah continues his chronology of primary historical sources with *The Theory of Music in Arabic Writings (c.900-1900), (Volume II), Descriptive Catalogue*

*of Manuscripts in Libraries of Egypt, Israel, Morocco, Russia, Tunisia, Uzbekistan, and supplement to BX.* (2003) This work continues the enormous task of translating and collecting information on Arabic and Middle Eastern music from medieval to modern sources. The book contains insightful information and repeats many of the ideas discussed in Vol. I.

Owen Wright's book, *Demetrius Cantemir: The Collection of Notations, 1: Text* (1992) is Owen Wright's transcriptions of the entire Cantemir corpus written in modern European / Turkish staff notation. This work is a critical edition of the Cantemir notations. The book is a large practicable repertoire. It is possible to see the evolution of this music from the medieval styles to the more recent (truly Ottoman) ones, through comparison between the early compositions and pieces contemporary to Cantemir's time at the Ottoman court. These transcriptions are an invaluable source for both musicians and scholars of *maqam* music. This work is one of the only collections of early West Asian music available in modern staff notation.

Owen Wright followed his book of transcriptions with a second book, *Demetrius Cantemir: The Collection of Notations, Volume 2: Commentary* (2000). This commentary to the first volume is a huge work. There are chapters on all of the *maqamat* represented in the Cantemir collection. The rhythmic modes are also explained. Wright has done a thorough analysis of Cantemir's treatise and transcriptions. His analysis of melodic and rhythmic modes is unparalleled, and this book is a mammoth work. There is much additional useful material pertaining to Cantemir's life and the Ottoman music at the time. This, along with Walter Feldman's 'Music of the Ottoman Court', is one of the most in-depth studies of early Ottoman music.



An important, but out of print book by Owen Wright is *The Modal System of Arab and Persian Music, AD 1250-1300* (1978). This is Wright's first book on Middle Eastern art music and is an important book that, like George Sawa's *Music Performance Practice in the Early Abbasid Era*, draws out all the melodic modes from the medieval Islamic primary sources. The *jins* (genus, species), are notated, followed by all the scales of the melodic modes used in Arab and Persian art music between 1250 to 1300. Sub-modes and modulations are also covered, followed by some short excerpts of medieval compositions in notation.

Owen Wright has an enlightening journal article entitled *On the Concept of A Timurid Music* (1996). This article is a microcosm of the *maqam* macrocosm, and provides the master musician and theorist Abdul Qadir Maraghi (1360-1435), as being '[...] the one who did most to determine the norms of Timurid art-music in its early phase. But in so doing he would hardly have helped fashion a tradition that was in any significant way novel or innovatory: what he was instrumental in establishing in Samarqand and maintaining in Harat can have been none other than the common Eastern art-music idiom in which he had previously demonstrated his expertise to his Galayrid patrons'. Wright's conclusion was that Persian-Timurid musicians were the most direct influence on the Ottoman court in the sixteenth century.

Owen Wright, Christian Poché and Amnon Shiloah (2001) have an article entitled *Arab Music, Art music* from *The Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edn. (2004). This is a lengthy and very detailed history of Arabic art music. All the major periods are extensively covered. The Eastern and Western Arab music traditions are well explained. The medieval Baghdad school, music theory and the Ottoman period are focused on in detail. This is a very informative section on Arabic art music.

Christian Poche's encyclopaedia article '*Ud* from the *New Grove Dictionary of Music and Musicians* focuses on the history and evolution of the Middle Eastern lute. The changes that took place including the amount of strings used and the instruments construction are explained. The different playing schools are discussed up to the present day innovators and reformers, Munir Bashir (Iraq), and Rabih Abou Khalil (Lebanon), are included due to their innovative performance styles.

Walter Feldman's, *Music of the Ottoman Court* (1996) is by far the most in depth and informative book on Ottoman Classical music available in English, it is unfortunately very rare and hard to find. This key book is one of the best resources for all students researching Turkish and Middle Eastern art music. Walter Feldman has covered the history, music theory and forms used in Ottoman Classical music in detail. The book explains the evolution of the Ottoman music from its largely Persian roots. The *makamlar* (modes) are explained and the melodic contour of these is shown through transcriptions. There are many transcriptions of important early pieces, some of which are not available elsewhere. The writings of the Polish musician Wojciech Bobowski and the Romanian Dimitrie Cantemir on Turkish music and their notations are focused on in some detail. Many things that are 'grey areas' in Turkish music are explained including the pitch of the neutral third, which can be a topic of ridiculous controversy. This book is unique in that it gives a clear indication of what the early Ottoman music sounded like, and what has changed and evolved within the tradition since then. The Turkish classical music group *Bezmarra* have been working with Walter Feldman and have recorded some albums of this early Ottoman music, including reconstructing many old instruments including the *ceng* and many others based on historical miniature paintings. This is a crucial book in the study of Turkish

and Middle Eastern art music and the single most useful secondary source for this study.

Walter Feldman's article *Music in Performance: Who Are the Whirling Dervishes?*, from *The Garland Encyclopaedia of World Music* Vol. 6 (1998) explains the history and identity of the *Mevlevi* Sufi order, known in the West as the 'Whirling Dervishes'. The origins and spread of this Sufi order are explained, and their music is explained. The *ney* reed flute is also particularly important to the *Mevlevi*. The *Mevlevi* Sufis have helped to preserve much of the structure and compositions used in Turkish classical music; some of the key *Mevlevi* composers are also mentioned. The order of the pieces used in the Whirling Dervish ceremony is also given here.

Walter Feldman's article entitled; *Ottoman Turkish Music: Genre and Form*, in *The Garland Encyclopaedia of World Music Vol.6: The Middle East* provides an overview of the history and development of Ottoman classical music. Feldman explains the evolution of the Ottoman music, from the largely Persian Iraqi influenced court music of the fourteenth century to the modern period. The Sufi *Mevlevi* influence on Ottoman classical music is explained. Also the evolution of various vocal and instrumental forms is discussed in detail. Feldman explains how certain forms that are uniquely Turkish evolved, and how these forms developed. There are some notated examples of these forms that illustrate the structures and modulations that are used.

Bonnie C. Wade's *Imaging Sound, An Ethnomusicological Study of Music, Art, and Culture in Mughal India* (1998) is a valuable study of music and other arts in Mughal India. Wade has thoroughly searched through the *Babar Nama*, the *Homayun Nama* and *Akbar Nama* as well as other historical sources of the period. The *Akbar Nama* is a hugely detailed and informative chronicle of the famous Mughal Emperor Akbar.

The *Akbar Nama* consists of three large volumes and is many thousands of pages long. Wade has done excellent work extracting all the references to music and musicians in this mammoth work. There are as suggested in the title of the work, many Mughal and Persian miniature paintings featuring musicians and musical instruments in various settings, including both indoor and outdoor ensembles and musicians. The study of these paintings is excellent it provides a highly useful detailed record of the different instruments and scenes.

Henry George Farmer's *A History of Arabian Music to the 13th Century* (1929) is an important book that covers Arabic music prior to Islam, through the early years of the first Caliphs, through to the Golden Age of Arab music in the courts of Baghdad, and then finally to the decline of the art. There is some useful information concerning the early songstresses from the Arabian Peninsula, dealing with secular music. The individual people that contributed the most to the art are discussed in detail, with some entertaining tales as well. The book explains the controversies between the strict orthodox rulers and the Sufi community who came to legitimize music largely for the Islamic people. Interestingly some of the most famous musicians in the early years of Islam were often female, and sometimes Christian. The book discusses the various medieval Persian and Arabic writings on music, and the various *maqamat*, (modes) as well, this is useful information. Overall this is a really important book. Farmer was an Orientalist and loved the Arabs and their music. The book contains an excellent raphy, and indexes to people and places.

Henry George Farmer also wrote an article entitled 'The Music of Islam' in *The New Oxford History of Music Vol.1* (1957). This is a lengthy and very informative article about the music of Islam. The pre- Islamic music is described first. The origins of the

various instruments are discussed next. Persian music and the influence on Arab music is explained next. The Islamic period is focused upon for the remainder of the chapter. The various Caliphs that either appreciated or disapproved of music are listed. The Arabian Nights are mentioned as there are numerous references to music and musicians throughout the tales, particularly during the reign of Harun Al-Rashid. The Persians dominated the music of Baghdad following the destruction of the city by the Mongols. Many of the key music theorists of this period were Persian. The Ottoman period followed the Persian period and many of the Sultans were music lovers. The next section deals with secular music. Instruments, forms and key composers and musicians are mentioned next. Religious music including the call to prayer and Sufi music is discussed next. The next section deals with the various musical instruments. The modes are explained next, beginning with the medieval ones. Musical forms and suite-forms are described. There are useful medieval illustrations of musical instruments. More theory follows, with useful diagrams showing the fingering on the *oud*. There is a very interesting and informative section on the influence of Eastern and Islamic music on the music of the West. Farmer is very knowledgeable on this subject. This is a crucial chapter in the study of Middle Eastern art music.

George Dimitri Sawa's book *Music Performance Practice in the Early Abbasid Era, 132-320 AD / 750-932 AD* (1989) like Henry Farmer, draws out key information from primary texts. The exception of this work is the direct focus on performance practice. It is interesting and annoying that most of the information one can find from the medieval Islamic period deals primarily with extramusical subjects such as cosmology, rather than being of any practical help to the practicing musician. Sawa's insightful book covers diverse rhythms and their appropriate ornaments. He notates all the known rhythms from the early Abbasid period, with notated examples of the

embellishments. Following this, Sawa notates all the melodic modes, and also their ornaments. *Oud* and *nay* techniques, such as the tremolo and the option of adding, together with, or occasionally in place of, the original melody, and octaves above or below, perfect fourths and fifths are permitted in group performances. These comments, taken from the medieval sources reinforce the heterophonic nature of true *maqam* performance practice. There is some enlightening, but sometimes amusing information on ‘performance excellence vs. mediocrity’, that covers such subjects as posture, nervousness, playing under the influence of wine and music competitions.

Murat Aydemir’s *Turkish Music Makam Guide* (2010) is the first comprehensive book on Turkish *maqam* music and theory available in the English language and far more *maqamat* are taught than Karl Signell’s important earlier work, *Modal Practice in Turkish Art Music*. There are sixty *makamlar* (pl. of *makam*) that are analysed and explained in this work. The scales, *seyir* (‘path’), melodic direction (whether ascending, ascending-descending or descending), and dominant and suspended cadence tones are shown. Each *makam* is shown in a *taksim* (improvisation) and a composition. This is an excellent book, and will help many non-Turkish people to understand this complex musical system.

Margaret Caton has an article in the *Garland Encyclopaedia Vol.6*, entitled ‘Performance Practice in Iran: Radif and Improvisation’. This article examines the *radif* system used in Persian classical music. The *radif* is the melodic repertoire that serves as the basis for improvisations. We can safely say that the *radif* originated with the Farahani family in the second half of the nineteenth century. There has been little research done between the fifteenth and nineteenth century, which was the period that Arab, Turkish and Persian classical music were in essence identical. The Sufis of Iran

are thought to be the preservers of the *radif* during the Safavid period, when government was generally not supportive of music. The musician Barbad (seventh century AD) created seven melodies known as the *Khusrovania* that are thought to be the origin of the seven *dastgah* used today. Some Iranians believe that this seven-mode system was introduced to Abbasid Baghdad and helped to create the cosmopolitan music of this period. There is also information on the influence of religion and art on music. There is also more in-depth information on the complexities of Persian classical music, *dastgah*, mode, scale and poetry. Then metric forms are mentioned and then instruments and teaching practices. Performance and contemporary trends are also discussed.

Scheherazade Qassim Hassan's article entitled, *The Iraqi Maqam and its Transmission*, from *The Garland Encyclopaedia of World Music*, Vol.6. This article is specifically on the Iraqi *Maqam* tradition, as the Iraqi *Maqam* differs from other *maqam* traditions in the Arab world, and is unique to Iraq. This music also has close affinities with Persian classical music. There are three Iraqi regional traditions, these come from Baghdad, Mosul and Kirkuk. The repertoire of the *Iraqi Maqam* is thought to be the oldest living musical tradition in Iraq. The instruments and performance of this music is well expounded. There is also information on the master-student relationship, the development of singers and institutionalised teaching.

Eugenia Popescu, Judetz's book *Prince Dimitrie Cantemir: Theorist and Composer of Turkish Music* (1999) summarises the life and work of Demetrius Cantemir at the Ottoman court. The second part of the book consists of transcriptions of pieces by Cantemir. Some of these are from the Demetrius Cantemir collection, and others are from other sources. Some of the compositions from other sources should be regarded

as pseudepigrapha. Eugenia has tried to convince the reader of the authenticity of these pieces. This however, is not altogether convincing, particularly when modes and rhythms that post-date Cantemir's lifetime are employed in these compositions. Some of the works from other sources appear to be authentic, and others have been modified to fit with modern forms and modes. This book depicts in notation the many modal modulations involved in the *Kar-I Natik taqsim*. This type of *taqsim* attempts to unite all modes, and was considered the highest achievement of a musician. Indeed, only a handful of musicians from the Ottoman Empire could perform such a task.

Scott Marcus's thesis *Arab Music Theory in the Modern Period* (1989) is one of the most informative and detailed study of classical Arab music available in the English language. Marcus covers all the *maqamat* used in Arab classical music, many of which have become extinct. All the *maqamat* are described so one can learn them, and apply the theory to musical performance on the oud, nay and other suitable instruments. Topics such as modulation, the use of Western staff notation, tetrachords and temperament are expounded. Marcus's thesis has been researched thoroughly and his dissertation is a landmark in the study of *maqam* music.

Scott Marcus' article, 'The Eastern Arab System of Melodic Modes in Theory and Practice: a Case Study of Maqam Bayyati,' from *The Garland Encyclopaedia of World Music, Vol.6* contains useful information on Arab *maqamat*. The primary focus of it is on *maqam Bayati*, which is one of the most common Arab modes today. Marcus notes that learning pieces of music in specific *maqamat* helps one learn the nature of that mode. An important piece can be considered a 'school', and divulge much from one good composition. Students also learn from listening to *taqasim* (improvisations). Marcus gives useful information on the principal notes, *jins* (genus),



and scales. The main modes are illustrated in notation. *Maqam Bayati* is closely analyzed and the movements between the various *jins* are given detailed attention, including characteristic modulations. The number of *maqamat* is discussed and Marcus explains that unfortunately much has been lost from what was once a rich tradition, particularly in Aleppo in the eighteenth and nineteenth centuries. He also explains that *maqamat* that share the same scale but have a different structure have been recently treated as one mode, rather than being treated more individually (as in the Turkish system). Marcus suggests that the melodic path (*seyir* in Turkish music) of the *maqam* has been largely lost, and mentions that changes are always taking place in regard to this aspect of the music.

Scott Marcus has another enlightening article entitled ‘Rhythmic Modes in Middle Eastern Music’ from *The Garland Encyclopaedia of World Music Vol. 6*, this article examines the various rhythms used in Arabic art music. The basic strokes that mark the rhythm are referred to as *dum* and *tak* respectively. Marcus explains rhythmic embellishments including some examples in notation. The great varieties of rhythmic modes and their relation to various instrumental forms are discussed. He explains that rhythms with longer meters were more common in the past, but common-time four-four rhythms are now quite dominant. These comments concerning the simplification of Eastern Arabic art music are discussed in detail in his thesis. Marcus also explains that certain rhythms often have specific regional associations.

Bruno Nettl’s chapter ‘Persian Classical Music in Tehran: The Process of Change’ from his book *Eight Urban Musical Cultures Tradition and Change* (1978) begins discussing change and the effect on traditional music. This chapter explains that Persian art music is notably different from rural folk music, and was primarily court

music. Nettl notes that Persian art music is closely related to Arabic and Turkish art music and is more distantly related to Indian music. The various instruments are described, and the concepts of *radif* (repertory of melodic material), and *dastgahs* (modes) are explained. There is a useful chart entitled; 'Interrelationships of musical styles in Iran', this shows the various styles of music present in Iran, classical, light classical, Western derived popular, folk and tribal music, etc, (the chart is relevant today, but the article was written in 1978). Also Tehran is described as being the centre for Classical Persian music. Arabic and Turkish music's are said to have exerted some influence on Persian music, and vice-versa. The *pishdaramad* (instrumental) form is also mentioned. The influence of Western style concerts is discussed and the various group sizes. Nettl goes on to explain that men and women were often poor and frequently minorities such as Jews, but also explains that some important Sufis considered music important. The influence of recordings and radio and the effect on the music is discussed. The use of Western notation and the increase in metric and virtuosic pieces equate with Western influence, although the latter factors were previously present beforehand. The connection of the improvisations to the *taqsim* (Arabic and Turkish non-metric improvisation) is pointed out. Also the rhythms are said to derive from the same system of rhythmic modes that are employed by the Arabs and Turks. Notation and temperament is discussed in some detail. Instruments are mentioned including the addition of the Western violin. Nettl notes that the music has changed in the process of urbanization due to the many different styles with which it has interacted. Westernization and modernization are discussed in detail. He also goes on to say that Persian classical music was at one time more connected to Arabic and Turkish music, defining it all as Oriental. Nettl finally concludes that the core of the music has not changed, and that it is very much alive

and important in Iran today. An interesting and important chapter, especially as it deals with the idea of Middle Eastern classical music as being ultimately one system.

Harold Powers, Richard Widdess and Ruth Davis have particularly insightful encyclopaedia entries under the heading *Mode*, V. 2 from the *New Grove Dictionary of Music and Musicians*, 2nd edn. This is an interesting section on modes in general, and begins by trying to define what a mode consists of in different musical traditions. The Middle East and Central Asia are discussed; the Arab, Turkish and Persian modes and tetrachords are shown next to each other in transcriptions and notation examples. There is some good information on compound modes and modulation also. This is useful as it attempts to reconcile similarities in the diverse current Middle Eastern performance traditions.

Ali Jihad Racy's article, 'Overview of Music in the Mashriq,' from *The New Grove Dictionary of Music and Musicians*, 2nd edn. begins with a brief summary of the historical background of Arabic art music. Many important recent writers on the subject are mentioned and key historical figures are also discussed. Particularly interesting is Racy's comments on the introduction of elements from Persian and Byzantine music that created a new cosmopolitan art music. Modern Middle Eastern *maqam* music can be traced back to this pivotal cosmopolitan period. There is an enlightening section on post-medieval practices followed by a section on liturgical and folk music. Urban music and modernism is expounded. Music theory including melodic and rhythmic modes is explained. The musical repertoire is discussed including the forms, styles of playing and suite-forms. There is a final section that focuses on tradition and modernity and recent trends to develop.

George Dimitri Sawa's article 'Theories of Rhythm and Meter in the Medieval Middle East' from *The Garland Encyclopaedia of World Music, Vol.6* summarises the medieval writings on rhythm in Arabic art music. Al-Khalil Ibn Ahmad, Ishaq Al-Mawsili, Al-Kindi and Al-Farabi were the most important contributors to this field, amongst others. There is much useful information on the early rhythmic modes, for example, Al-Farabi describes three different types of rhythmic attack. There is the light, the medium and the heavy attack. These different approaches to rhythm are illustrated in notation, showing the various time signatures. There is also good information on the different ornamental techniques employed in the various rhythmic cycles.

Karl Signell's book entitled *Makam. Modal Practice in Turkish Art Music* is a crucial English language translation of his dissertation from the University of Washington, on Turkish art music (1973). Signell has successfully made the theory and forms of Turkish art music accessible and understandable to the Western reader. This book alongside Walter Feldman's *Music of the Ottoman Court* remains one of the most important contemporary sources on Turkish art music. This book covers subjects such as intervals, history, the different *makamlar* (modes) including compound modes, and also features an important large section on modulation. Modulation is an important feature of Turkish and Arabic classical music, but used much more sparingly in Persian music. Signell learnt to play the Turkish *ney* and also talks about the *Mevlevi* Sufi order, and the forms employed in their musical-suite and dance ceremony.

Karl Signell has another insightful article: 'Contemporary Turkish Makam Practice,' in the *The Garland Encyclopaedia of World Music, Vol. 6*. This article is a useful introduction to the Turkish *makam*. Signell mentions that there are hundreds of

*makamlar* (plural of *makam*). The scales and intervals are explained with notated examples. The comma system used in Turkish classical music is explained, and there are charts that show the various accidentals. Tonal centres and melodic direction (*seyir*) are explained with examples in notation. There is useful information on modulation and compound *makamlar*. There is a section on extra musical meaning contained within the music of the Turkish Jewish community and within mosque music.

Habib Hassan Touma's book *The Music of the Arabs* (1996) provides a good overview of Arabic art music, and also covers some folk and regional music. This book summarises Arabic music prior to the advent of before Islam to the modern period. The Ottoman period is viewed as 'the period of decline' which is misleading and nationalistic. The book contains charts showing various intonation and tunings. All the basic families of *maqamat* are in notation, organized into family groups, *Rast*, *Sikah*, etc. Unfortunately the *maqamat* are only shown as scales, and the *jins* aspect and melodic contour is not at all shown, this is very misleading and confusing. The various instruments are covered in some detail. There is good information on famous Arab musicians. There are some highly useful transcriptions from Eastern Arabic art music, Andalusian art music, religious chant and folk music such as music of the pearl divers. There are good photographs, and an accompanying audio C.D. This, despite its flaws, is still an essential book on Arabic Music.

Dairush Talai's encyclopaedia entry entitled 'A New Approach to the Theory of Persian Art Music: The Radif and the Modal System' from *The Garland Encyclopaedia of World Music Vol.6* is an informative article on Persian art music. The *radif* is a repertoire of melodies that were collected by various musicians during

different historical periods. The *radif* can be understood as flexible melodies. This repertoire of melodies was first organised into the *radif* in the mid-nineteenth century. Mirza Abdollah (1843-1918), and Aqa Husein Qoli (d-1913) are the oldest known collectors of the *radif*, they were also brothers. They educated many musicians into the art of the *radif*. Mirza Abdollah's *radif* contains about two hundred and fifty pieces. Since the idea of the *radif* came from players of the *tar* (lute) and *setar* (long-necked lute), these are the instruments to be most commonly associated with this repertoire. A piece is called a *gushe-ha*, and the modes are now called *dastgah* (they were previously called *maqamat*). Much of the *radif* has now been notated in Western staff notation. Old recordings are also an important source. Ali Naqi Vaziri developed the modern theory of Persian art music. The signs used for the non-Western notes are referred to as the *koron* (half-flat), and the *sori* (half-sharp). Next there is information on the concept of the scale, the tetrachord and melodic movement, all of which are part of the *dastgah* system. The next section deals with the modal system and goes into detail about temperament and the various modes. There are useful charts that illustrate each mode. The charts also show the prescribed modulations peculiar to each mode.

Ella Zonis's book, *Classical Persian Music, an Introduction* (1973) provides an excellent overview of Persian art music. The book begins by discussing the state of music in Iran in the 1970's, followed by the historical background of Persian music. Influences from, Arabic and Turkish music are referred to, for example the Greek and Arabic influences on Persian music. Ancient Persian music and Sasanian Persian court music are also discussed. Ella Zonis' book explains where Persian and Arabic music overlap during 'The Golden Age' (c.800-1300 AD). The book goes on to explain theory in detail, with many transcriptions in different modes, and explains the

comma system, microtones and temperament. The next section of the book deals with the *radif*, the modal system of Persian music, which is the same as *maqam*, but now termed *dastgah*, and there are transcriptions of examples of semi-improvised music in the various modes. Improvisation and ornamentation is well explained, followed by rhythm and forms. The various instruments are discussed next, with many illustrations and photographs. The book ends by returning to the state of traditional music in Iran in 1973. There are some good appendices on rhythmic modes and other excerpts about music. There is also a discography and bibliography. This is very informative and in depth book on Persian classical music.

### **Key Recordings**

Bezmara Music Ensemble's album, *Splendours of Topkapi* (1999) features pieces from the Cantemir collection. The pieces on this album date from the sixteenth to seventeenth century, and many are Persian compositions. This album aims to be historically accurate and one can hear a good interpretation of the much more Persian influenced Ottoman music. The group's founder Fikret Karakaya built period instruments for this recording; these are the *shahrud*, *kopuz*, sixteenth-century *oud*, metal-strung *qanun*, *miskal*, seventeenth-century *tanbur* and sixteenth-seventeenth-century *santur*. Fikret Karakaya was inspired by the early music revival in the West, and modelled his instruments on miniature paintings and historical descriptions of early Ottoman period instruments. This is one of the most authentic albums of Early Ottoman court music.

Bezmara's, *In Search of the Lost Sound* (2000) is the second album featuring compositions from the Cantemir repertoire. This is another crucial album that as accurately as possible attempts to recreate the early Ottoman court music notated in

the Cantemir collection. This is the only group that has resurrected the old Ottoman period instruments, and one can clearly hear the differences between modern Turkish classical music and the older style.

Bezmara's third album entitled *Collection of Instrumental and Vocal Works* (2004) consists of instrumental and vocal pieces from the Ali Ufki notations. Fikret Karakaya added two exceptional singers, Mehmet Kemiksiz and Ersin Celik to the ensemble for the vocal pieces. The album is arranged in the *Fasil* suite form, as notated in Ali Ufki's collection. This recording is another crucial album of historical Ottoman music that continues the successful work of Fikret Karakaya and Bezmara.

Bezmara recorded a second album from the Ali Ufki collection on their album, *17<sup>th</sup> Century Music in Istanbul* (2010). The album is arranged again in the *Fasil* suite form. This may be their most successful album of early Ottoman music, perhaps due to the musicians and singers becoming more proficient on the early instruments, and possibly due to inspiration from albums such as Al Kindi's *Ottoman Perfumes*. The recording is excellent and one can hear the instruments clearly. The pieces are not merely academic renditions, but are highly emotive and expressive. Hopefully Bezmara will continue their work on the early and Ottoman repertoire. Since the Bezmara albums, Mehmet Kemiksiz and another leading Turkish vocalist Ahmed Sahin have branched out to record and perform more period Ottoman music from the Sufi repertoire.

Ensemble Al Kindi's album, *Arabic-Turkish Court Music, Ottoman Perfumes* (2006) was produced and arranged by Julien Jalal Eddine Weiss (d. 2015). Julien was a Swiss-French Sufi musician and scholar of Middle Eastern art music and lived in Aleppo, until recently when his studies in Ottoman Court Music led him to move to



Istanbul. These recordings are a very successful attempt to reconcile the three main branches of Middle Eastern art music; Arabic, Turkish, and Persian. There is the Al Kindi Ensemble, made up of Julien on *qanun*, (zither), the rest of the ensemble consists of Syrian musicians; *oud* and *nay*, and an Egyptian *riqq* player. The guest musicians from Turkey play *tanbur* (long necked Ottoman lute), *kamancha* and *riqq*. There is also a *Tar* (Persian lute) player from Azerbaijan who represents the Turko-Persian Style. This recording is a highly successful collaborative album, and one of the most authentic in its interpretation of the Cantemir repertoire. This album is particularly representative of the cosmopolitan Ottoman style. On this recording there are informative notes on the history of Ottoman Music, *maqam*, temperament and multi-ethnic contributors to the music. There are transcriptions of some of the instrumental works by Julien.

Jordi Savall & Hesperion XXI, *Istanbul, Dimitrie Cantemir, the Book of the Science of Music* (2009) features lively, expressive and virtuosic interpretations Cantemir repertoire pieces. The musicians featured alongside Jordi Savall, who specializes in bowed instruments used in period early and classical music are some of the leading musicians from their respective countries; Turkey, Armenia, Morocco, Israel and Greece. These master musicians include Yurdal Tokcan (*oud*), Kudsi Erguner (*nay*), Hakan Gungor (*qanun*) and Murat Salim Tocak (*tanbur*) from Turkey, Yair Dalal (*oud*), from Israel and Driss El Maloumi (*oud*) from Morocco. The recordings and improvisations are in a modern style but are highly inspired and are far from being dry and academic. This is another important album of music from the Cantemir collection and has a broad appeal that the Western classical and early music enthusiast would enjoy, as much as the audience familiar with *maqam* art music.

The Iranian scholar and musician Arash Mohafez has an album entitled *Ajamlar* (the Persians) (2013), the title is in reference to the Persian composers from the Ali Ufki and Cantemir collection. This album, alongside Bezmara and Al Kindi's interpretations is one of the most successful albums of early Ottoman court music. This album is in the Persian style and brings these Persian pieces to life and restores their 'Persianness'. The subtlety of the Persian style, best understood by Persian musicians is somewhat different from the previous albums covered so far. This album features the *oud*, *setar* (small long necked steel stung lute), *santur*, *nay* and *tombak*. This album was not intended to be a historical reconstruction, and was intended to simply play the Persian pieces from the collections in a style familiar to the contemporary Iranian art musician. One exception to this is the inclusion of modes such as *Saba* and *Nishabour*, which are absent from today's Persian art music. Although this album, as mentioned was not intended to be a historical reconstruction, it does indeed serve this very purpose. This is a landmark album that is one of the only albums of early Persian art music to be recorded so far.

The Dastan Ensemble's *Journey to Persia* (1999) is an important recording of Persian art music. The three instruments featured are *barbat*, *setar* and the *tombak*. The *barbat* is an *oud* with a longer neck, and the *tombak* is a goblet drum. The main mode used in the recording, *Mahur*, is identical to the major scale of Western music, although there are certain phrases and cadences belonging to *Mahur* that set it apart from the major scale. *Mahur* is also usually played in a descending fashion. There are also modulations to other modes that have quarter-tones. The contrast to modulation in Persian art music is much more subtle and gradual than in Turkish and Arabic art music, often one foreign note is subtly added and the mode gradually metamorphoses into another mode, this brings to mind changes in colours i.e., red gradually changing

to yellow via orange. The ‘orange’ in this case is a mode that is in-between mode A and mode B; usually this is a sub-mode and is mostly used for such modulations. Another point of interest is that in current Persian art music, melodies are usually focussed on the pentachord or tetrachord (the *jins* – genus). This is an important album representing the Persian style; one can hear both the differences and similarities to Arab and Turkish styles. The recording is also very accessible to Western listeners, partly due to the *Mahur*, major-like mode.

Abd-Ol Vahab Shahidi’s, solo album entitled *Raz-e Oud* (unknown year of recording) is an important recording of Persian art music played on the *oud*. Abd-Ol Vahab is one of the leading *oud* players in Iran. The *Segah* mode is the first mode to feature on this recording. *Segah* is a mode common to Arab, Turkish and Persian music, although the origin of the mode is Persian. This mode has the neutral third as its tonic, written on the stave as Ed, which is in between Eb and E. The use of the *Segah* mode is the reason for the addition of this album to the discography. The *oud* style on this recording can be compared to the Arabic and Turkish *oud* schools and is representative of the Persian style, but is closer to that of the Arabic than that of the modern Turkish *oud* due to the use of tremolo effects common to Arab *oud* performances.

Ensemble Kudsi Erguner’s album, *The Ottoman Heritage* (2004) is another crucial recording of Ottoman art music, featuring many famous works and some new compositions by Kudsi Erguner in the genre. The *maqamat* (modes) of the various compositions modulate smoothly from piece to piece via the *geçis taqasim* (transitional improvisation that serve as a musical bridge between two different modes). The instruments featured are: *nay*, (reed flute), *oud* (lute), *tanbur* (long

necked Ottoman lute), *kamancha-rumi* (Greek fiddle), *qanun* (zither), *bendir* (frame drum), and *riqq* (tambourine-drum). There are some informative notes about Ottoman music and the instruments and performers, and some group photos. Kudsi Erguner is one of the leading *nay players* in Turkey today, following in the footsteps of his father and Grandfather, and keeping the tradition alive today. The other musicians on this recording are Derya Turkan (*kamancha-rumi*), Mehmet Bitmez (*oud*), Hakan Gungor (*qanun*) Necip Gulses (*tanbur*) and Vahid Anadol (*bendir* and *riqq*). These musicians are some of the best players in Turkey and anywhere of their respective instruments, and all are classical performers but also innovators within the Ottoman art music tradition. The natures of the performances on this album are highly heterophonic and the album is one of the best recorded examples of flexibility and virtuosity in performances of true Ottoman art music.

Muhammad Qadri Dalal's album *Unwonted Maqamat* (2001) features solo *oud taqasim*.. Muhammad Qadri Dalal is one of the leading Syrian *oud* players from Aleppo. He knows more *maqamat* (modes) than the majority of Arab *oud* players and has a thorough command of the Arabic classical repertoire. This album features *maqamat* that are seldom used today if it all. Dalal's improvisations keep to the Aleppian art music style but are highly original and spontaneous within the genre. This is an important album in the Arab-Ottoman style. The CD liner notes contain extensive information on the *maqamat* and art music of Syria. Perhaps this *oud* style is representative of the earlier Ottoman style.

The Necdet Yasar Ensemble's album, *Music of Turkey* (1992) is a highly significant and authentic recording of Turkish art music. Necdet Yasar plays the *tanbur* and is considered to be a master of the Turkish *maqam*. The pieces are from the *Mevlevi* Sufi

and Ottoman classical repertoires. The other instruments featured are: *qanun* (zither), *kamancha-rumi*, *oud*, *daire* (large tambourine-drum), *bendir* (frame-drum) and voice. Interesting to note also is the presence of Walter Feldman who wrote the informative CD liner notes and has worked extensively with Bezmara.

## Chapter Two

### ALI UFKI, DEMETRIUS CANTEMIR, AND THE EARLY

### OTTOMAN REPERTOIRE

There are two significant collections of Ottoman court music that have come down to us. Interestingly, both of these were notated by European foreigners who spent significant time at the Ottoman court. These two collections of notations are invaluable sources for early Ottoman art music. Around one hundred of the same pieces appear in both collections<sup>47</sup> enabling comparisons, taking into account the similarities and differences between the alternate notations. There is a gap of around fifty years between each collection and the two authors did not meet<sup>48</sup>. The first of these collections was written by the Polish captive Wojciech Bobowski (1610?-1675) and the second by the Moldavian prince Demetrius Cantemir (1673-1723).

#### Ali Ufki<sup>49</sup>

Wojciech Bobowski (1610-1675), also known as Albertus Bobovius, was raised into a Polish protestant family. He originally began his musical career as a church musician and was captured when he was ten years old during the Ottoman/Crimean Tatar siege of the castle of Kameniecz-Podolski (now in Ukraine), during the Polish-Ottoman war (1626-1676)<sup>50</sup>. This siege occurred in the early 1630s. Because of Wojciech's musical abilities he ended up being sold as a slave to the Ottoman sultan Murad IV (1612-1640). He was later sold to the sultans Ibrahim I (1615-1648) and

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<sup>47</sup> Cem Behar, 'The Ottoman Musical Tradition, in *The Cambridge History of Turkey Volume 3, The Latter Ottoman Empire, 1603-1839*, ed. by Suraiya N. Faroqhi, pp. 393-407. (p. 398).

<sup>48</sup> Feldman, Walter, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 31.

<sup>49</sup> Also spelt Ali Ufqî.

<sup>50</sup> Cem Behar, 'The Ottoman Musical Tradition, in *The Cambridge History of Turkey Volume 3, The Latter Ottoman Empire, 1603-1839*, ed. by Suraiya N. Faroqhi, pp. 393-407. (pp. 397-398). Also spelt Kamianets-Podilskyi or Kamieniec-Podolski.

Mahmud IV (1642-1693). During this period he converted to Islam and took the Muslim name Ali Ufki<sup>51</sup>. He was also then known as *Santuri* Ali Ufki, Ali Ufki Bey and Ali Ufki Efendi<sup>52</sup>. The term *Santuri* refers to a player of the Persian dulcimer called the *santur*



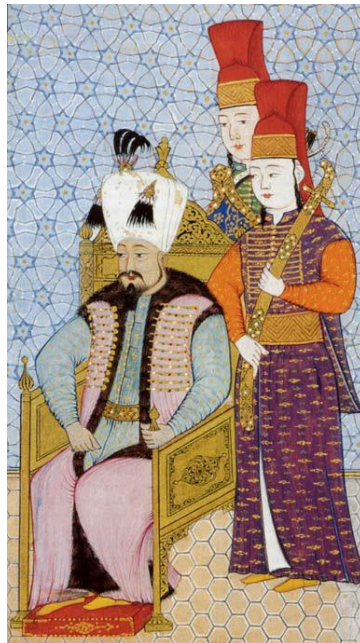
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<sup>51</sup>Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 29.

<sup>52</sup> Cem Behar, 'The Ottoman Musical Tradition, in *The Cambridge History of Turkey Volume 3, The Latter Ottoman Empire, 1603-1839*, ed. by Suraiya N. Faruqi, pp. 393-407. (pp. 397-398).

<sup>53</sup> Kamieniec-Podolski Castle, now in Ukraine formerly in Poland, conquered by the Ottomans (photograph by Hakan Henriksson, 2 August 2007) <<http://tools.wmflabs.org/heritage/api/api.php?action=search&format=html&srcountry=ua&srlang=uk&srid=68-104-9007&props=image%7Cname%7Caddress%7Cmunicipality%7Clat>> [accessed 17 January 2017.]



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<sup>54</sup> Fig.1: 'Sultan Murat IV on his way to the Baghdad campaign, dressed in the armor of an Arab'. Topkapı Sarayı Müzesi, Ottoman miniature painting, Istanbul (Inv. H 2134, Fol. 1r), (1623-1640).  
 Fig.2: 'Sultan Ibrahim I, "the Mad"', Ottoman miniature painting, detail from a family-tree: 'The Sultan's portrait', [exhibition held at the Topkapı Palace Museum in Istanbul, 6.6.-6.9. 2000]. Topkapı Sarayı Müzesi, Istanbul. (1640-1648).  
 Fig.3: 'Sultan Mehmed IV, "the Hunter"', Ottoman miniature painting, located at Istanbul Üniversitesi Rektörlüğü, Istanbul (Inv. T. 9365, Fol. 18r), (1648-1687).





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Ufki was employed as a palace musician and page, and later as court translator and interpreter. He was to remain in Constantinople, primarily for around twenty years.<sup>56</sup> Ali Ufki went to Egypt in the service of a senior Ottoman officer, and later returned to Constantinople a free man<sup>57</sup>. During his time at the Ottoman court, he notated around 600 instrumental and vocal compositions.

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<sup>55</sup> Wojciech Bobowski aka Albertus Bobovius, Antoni Oleszczyński (1794-1879), <http://www.polona.pl/item/400828/0/> [accessed 21 February 2016].

<sup>56</sup> Cem Behar, 'The Ottoman Musical Tradition, in *The Cambridge History of Turkey Volume 3, The Latter Ottoman Empire, 1603-1839*, ed. by Suraiya N. Faruqi, pp. 393-407. (pp. 97-398). Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 29.

<sup>57</sup> Hannah Neudecker, 'From Istanbul to London?, Albertus Bobovius' appeal to Isaac Basire', In, *The Republic of Letters and the Levant, Intersections, Yearbook for early modern studies*, vol. 5, ed. by, A. Hamilton, M. Boogert, van den & B. Westerweel, (Holland, Leiden: Brill.2005), pp. 173-196, p. 176



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This collection is known as the *Mecmu'a-i Saz u Soz* (Collection of Instrumental and Vocal Works). The collection is organised into modal suites called *fasil*<sup>59</sup>. There are many *Bashraf* (preludes, instrumental pieces), and *Samai* (postludes, quick instrumental pieces in 6/8), and some vocal items. The first group of pieces are in the *maqam Huseyni*. Following this are *fasiller*<sup>60</sup> in other *maqamat* in use during the period. The Ali Ufki collection represents a significant amount, if not even the complete repertoire of the Ottoman court in use in seventeenth century Constantinople. Many of the earliest compositions in Ali Ufki's notations also appear in the Demetrius Cantemir collection. As well as this extensive repertoire, Ali Ufki

<sup>58</sup> Bashraf Huseyni (Anon), Ali Ufki, *Mecumu'a Saz u Soz* (ca.1650), p. 242

<sup>59</sup> The Arabic term is *Wasla*.

<sup>60</sup> Plural of *Fasil*.

also rearranged pieces from the Protestant Genevan Psalter and re-composed them in various Ottoman *maqamat*. These fourteen pieces are in a shorter work entitled ‘*Mezmurlar*’ (Psalms), written in 1665. This collection has been transcribed and published by the Turkish scholar Cem Behar.<sup>61</sup>

### **Prince Demetrius Cantemir**

The Moldavian Prince Demetrius Cantemir (1673-1723) was also known as Dimitrie Cantemir, and most commonly as Kantemiroglu by the Turks.<sup>62</sup> According to Demetrius Cantemir, the name Cantemir derives from the ‘kin of Timur’, and this name was confirmed by a Tartar chief who assured Demetrius where the family of the Cantemirs originates.<sup>63</sup> Cantemir adds that his Tatar ancestors had come from Crimea, and had converted to Christianity during the fifteenth century. This genealogy may possibly have been exaggerated by Demetrius. Eugenia Popescu-Judet, the Romanian specialist on ‘Turkish’ music, mentions that, ‘the name Cantemir had not been known to Romanian language before the seventeenth century. Dimitrie’s father Constantin Cantemir descended from an obscure lower-class family and was illiterate though able to sign his name. [...] Constantin spoke fluently Turkish and Tatar dialect [...]’<sup>64</sup>. She then adds, ‘Actually, the surname Cantemir was not that of his forefathers but was given to his parent in memory of a famous Tatar warrior of the seventeenth century’.<sup>65</sup> No source is cited by her regarding this comment. Despite the commentary of Popescu-Judet, there is no substantial reason to doubt Demetrius’ claim regarding his ancestry. The Turco-Mongol Tatar’s were indeed based in the Crimea, and

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<sup>61</sup> Cem Behar, *Ali Ufki ve Mezmurlar* (Istanbul: Pan Yayincilik, 1990).

<sup>62</sup> Eugenia-Popescu Judetz, *Prince Dimitrie Cantemir: Theorist and Composer of Turkish Music* (Istanbul: Pan Yayincilik, 1999), p.13-14.

<sup>63</sup> John Shore Teignmouth, *Memoirs of the Life, Writings, and Correspondence, of Sir William Jones* (London: W. Poyntell, 1807), pp. 599-600.

<sup>64</sup> Eugenia-Popescu Judetz, *Prince Dimitrie Cantemir: Theorist and Composer of Turkish Music* (Istanbul: Pan Yayincilik, 1999), p.14.

*Ibid.*, p. 14.

Demetrius' claim is not at all implausible. The Tatar ruler of Crimea Ghazi Giray Khan (1554-1607), was a major composer of art music during the sixteenth century. The Tatar / Mongol aspect of *maqam* art music is the least acknowledged in current literature.<sup>66</sup>

Demetrius Cantemir was at first sent to Constantinople as a Princely hostage by his father Constantin Cantemir (1685-1693), and later envoy of his brother Antioch Cantemir (1695-1700). Between 1688 and 1710, Demetrius was at the Ottoman court in Constantinople. Demetrius had already acquired an education in Greek culture and language at the Moldavian palace. When Demetrius arrived in Constantinople in 1688, he had acquired a significant amount of knowledge and had an 'inquisitive curiosity for books and many other things'.<sup>67</sup> His education in Moldavia included Greek classics, philosophy and mystical theology. The Western humanistic approach of Demetrius' education was taught through a 'filter' of the Greek classics.<sup>68</sup> The court of Constantinople was an ideal location for the study of East and West due to the diverse cultures that had flourished alongside each other in the Ottoman capital. Cantemir was a student at the Orthodox Patriarchate Academy known as 'the Great School'. This academy was a haven for those who would look beyond what was generally accepted and taught. This was in contrast to the legalism and dogmatism of the Orthodox Church. Demetrius studied with Alexander Mavrocordatos (1673-1709), a philosopher and the Great Dragoman of Constantinople. Demetrius also studied beyond the usual Greek and Latin, learning Turkish, Arabic and about Islam. After

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<sup>66</sup> This applies to other arts such as miniature painting, literature and architecture, and Middle Eastern/Central Asian cultural history in general. The Mongol Ilkhanid Khans (1256-1353) had absorbed the Arab-Persian arts from Baghdad, and along with the Turco-Mongol Timurids, were a major link between the Abbasid and the Ottoman periods. (Moved – relegated to a footnote).

<sup>67</sup> Eugenia-Popescu Judetz, *Prince Dimitrie Cantemir: Theorist and Composer of Turkish Music* (Istanbul: Pan Yayincilik, 1999), P. 14.

<sup>68</sup> *Ibid.*, p. 15.

these studies he learned Ottoman court music and to play the Ottoman long-necked lute, the *tanbur*. His music teachers were two Greeks, the first of these was the Greek convert to Islam, ‘*Kamani*’<sup>69</sup> Ahmed Jalabi (d.1720), Demetrius notes that Ahmad was a student of ‘*Kamani*’ Mustapha Aga (fl.1640) who was an important and famous *kamanche* player of the Court. Secondly, his other teacher was ‘*Tanburi*’<sup>70</sup> Ahmed (1615-1690).<sup>71</sup> Demetrius worked on constructing a palace in Constantinople around 1700, as he had training in architecture<sup>72</sup>. Demetrius was also a Freemason. Romania has had long tradition of Freemasonry. Some of the first notable Freemason’s were Antonio Maria del Chiaro (active-1734), who was secretary first to Constantin Brancoveanu (1654-1714) and then to Constantin Mavrocordat (1711-1769). Only a few years after the establishment of modern Freemasonry in Romania, in 1734, del Chiaro founded the Lodges of Galati and Iasi. Prince Constantin Mavrocordat was responsible for constituting the Moldova Lodge, with the Metropolitan Bishop Leon Gheuca of the Romanian Orthodox Church as Worshipful Master. Many of Romania’s notable elite were also Freemasons, including Prince Demetrius Cantemir, ‘the historian, philosopher, and champion of Moldavian independence during the late seventeenth and early eighteenth centuries [...]’.<sup>73</sup> Also ‘The most outstanding personalities belonged to Freemasonry. We must not forget about the ruler Dimitrie Cantemir - historian, philosopher and fighter for the independence of Moldavia in the period between the end of the seventeenth century and the beginning of the eighteenth century; Horea and Closca, who led the riot that ended in the abolishment of serfdom (1785); Tudor Vladimirescu, who became a symbol of the fight for independence at

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<sup>69</sup> A player of the Persian spike-fiddle called the *kamancha*.

<sup>70</sup> A player of the Ottoman *tanbur*.

<sup>71</sup> Judetz, Eugenia-Popescu, *Prince Dimitrie Cantemir: Theorist and Composer of Turkish Music* (Istanbul: Pan Yayincilik, 1999), P. 16.

<sup>72</sup> Ibid., P. 17.

<sup>73</sup> <<http://www.masonicforum.ro/archive/en/nr10/ci.html> > [accessed 07/05/2014], (para. 2 of 18).

the beginning of the eighteenth century. Most of the cultural, political and military personalities during the 1848 movement were Freemasons. We owe Modern Romania to these Masons'.<sup>74</sup> During Demetrius' time in Constantinople he notated 353 pieces from the court music repertoire. He notated these pieces using Arabic letters for the notes and Arabic numerals for the rhythm underneath.<sup>75</sup> It is interesting to note that Cantemir did not employ Western notation as Ali Ufki had done, but instead had devised his own ingenious system. Cantemir's collection of notations along with that of Ali Ufki contains a gold mine of historical *maqam* music from the fifteenth century to the close of the seventeenth century.

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<sup>74</sup> Ibid.

<sup>75</sup> *Samai Huseyni* (Baba Mest, 16<sup>th</sup> century), Mss. Demitri Cantemir, p.268.



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Der makām-ı Hüseyinî Semâ'î – Mss. Dimitrie Cantemir (268)

<sup>76</sup> *Samai Huseyni*, (Baba Mest, 16<sup>th</sup> century), Mss. Dimitrie Cantemir, p.268.



77

Digression: Many current Turkish (and some Turkish-trained Western) scholars of Ottoman *maqam* music are severely nationalistic and downplay the Arab, Persian, (and Mongol, Indian, etc.) influences. The world-renowned Sufi *qanun* player and scholar Julien Jalal Eddine Weiss (b.1953) terms this current Turkish nationalistic attitude ‘Arabophobia’<sup>78</sup>. His group, Ensemble Al Kindi, specialise in Arabic and early Ottoman art music. On some occasions (since 2006<sup>79</sup>), Ensemble Al Kindi and collaborators, combine Turkish, Arab and Persian musicians and styles to try to recreate the actual sound of the music from the period of Ali Ufki and Demetrius

<sup>77</sup> Moldova’s first Freemasonry stamp honouring Prince Demetrius Cantemir  
<<http://www.ebay.com/itm/MASONRY-DIMITRIE-CANTEMIR-FIRST-ROMANIAN-MASON-STAMP-S-S-ROMANIA-COVER-MOLDOVA-/371074262370>> [accessed February 2016].

<sup>78</sup> Riza Guzel Adnan, ‘Franco-Swiss classical guitarist turned to Oriental music, never looked back’, *Today’s Zaman*, (2012),  
<[http://www.todayszaman.com/newsDetail\\_getNewsById.action?newsId=291121](http://www.todayszaman.com/newsDetail_getNewsById.action?newsId=291121)>, [accessed 16 April 2014].

<sup>79</sup> Al Kindi, *Musique de Cour arabo-turque, Arabic-Turkish Court Music, Parfums Ottomans* (Le Chant Du Monde, Harmonia Mundi, 5741414.15, 2CD, 2006).



Cantemir. Ottoman art music, called ‘Alla Turca’ in Turkey<sup>80</sup> was originally banned under Kemal Atatürk (1881-1938), along with Sufism. Kudsi Erguner (b.1952), the Sufi musician and master of the *nay* flute, reaffirms the multicultural, rather than specifically Turkish, aspect of Ottoman art music, and acknowledges the Arab, Persian, Jewish, Greek and Armenian contributions to this music. ‘Before the tenth century, the Turks lived in Central Asia. Popular music was more closely related to this background than the classical music which, during the Ottoman Empire, was impregnated with the Arab-Persian and even Byzantine cultures’.<sup>81</sup> Kudsi Erguner also corrects the incorrect modern belief that Konya (in Anatolia) was the centre of the *Mawlawi* (‘Whirling Dervishes’) Sufi tradition. He states that the *Mawlawi* Sufi tradition was instead really based in one hundred and ten locations including Athens, Cypress, Crete, Cairo, Damascus, Jerusalem and Istanbul<sup>82</sup>. Lastly, Kudsi Erguner also mentions that: ‘The fact that Turkey belonged to an Arab-Persian civilization with an Islamic religion was denied for the sake of joining a Western European civilisation based on Ancient Greece’<sup>83</sup>. When reading current books on Turkish music one must realise the fact that Ottoman music is not synonymous with a specifically Turkish music, but it was rather a pan-Middle Eastern art music phenomenon.

### **The Medieval and Sixteenth Century Composers**

The majority of the names of the composers of the surviving pieces from this period are unknown. In the Ali Ufki and Demetrius Cantemir collections, many of these

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<sup>80</sup> The term ‘*Alla Turca*’ refers to ‘Eastern’ music rather than ‘*Alla Franca*’ - ‘Western’ Turkish music.

<sup>81</sup> Kudsi Erguner, *Journeys of a Sufi Musician*, trans. from the French by Anette Courtnay Mayers (London: Saqi), p.38.

<sup>82</sup> *Ibid.*, p. 46.

*Ibid.*, p. 37.

composers have been assimilated under the generic terms *Ajamlar* and *Hindilar* or *Hindi* <sup>84</sup>; the ‘Persians’ and the ‘Indians’. Many of these anonymous composers had been captured during Ottoman military campaigns in Tabriz, Syria, Egypt and Baghdad under the sultan’s Selim I (r. 1512-20) and Suleiman<sup>85</sup> ‘the Magnificent’<sup>86</sup> (1494-1566). Here is a famous *Gazel* (sung-poem) by Sultan Selim I describing these conquests:

*‘From Istambol’s throne a mighty host to Iran guided I;  
 Sunken deep in blood of shame I made the Golden Heads to lie.  
 Glad the Slave, my resolution, lord of Egypt’s realm became:  
 From the kingdom fair of ‘Iraq to Hijaz these tidings sped,  
 When I played the harp of Heavenly Aid at feasts of victory.  
 Through my sabre Transoxania drowned was in a sea of blood;  
 Emptied I of kuhl of Isfahan the adversary’s eye.  
 Flowed down the river Amu from each foeman’s every hair-  
 Rolled the sweat of terror’s fever-if I happed him to espy.  
 Bishop-mated was the King of India by my Queenly troops,  
 When I played the Chess of empire on the Board of sov’reignty.  
 O SELIMI, in thy name was struck the coinage of the world,  
 When in crucible of Love Divine, like gold, that melted I’<sup>87</sup>*

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<sup>84</sup> The Turkish spelling is *Acemler*. Other Turkish spellings of *Hindilar* are *Hindiler*, and *Hinduyan*. Feldman, Walter, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 65.

Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Part 1, Text (London: School of Oriental and African and Studies, 1992), p. 160, 329.

Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 29.

<sup>85</sup> The Ottoman spelling of Solomon.

Caroline Finkel, *Osman’s Dream* (London: John Murray, 2005), p. 115.

<sup>86</sup> Venetian ambassadors to the Ottoman court coined this term along with ‘the Grand Turk’, and placed Suleiman alongside the contemporaneous sovereigns Shah Isma’il of Persia and Akbar of India. Known in as *Kanuni* (Arabic *Qanuni*) in Turkey; ‘the, Legislator, Lawgiver’.

Caroline Finkel, *Osman’s Dream*, (London: John Murray, 2005), p. 116.

<sup>87</sup> E.J.W. Gibb, *Ottoman Poems*, Translated into English Verse, in the Original Forms, with Introduction, Biographical Notices and Notes (London: Brubner. A Co, 1882), p. 33.

In the notes to the poem, Gibb explains the meanings of many of the phrases used. ‘Golden Heads’ refers to the Persians on account of the gold or gilt helmets worn by the guards of the Shah. ‘The Slave’ is an allusion to the Mamluk<sup>88</sup> Dynasty of Egypt. Gibb’s notes also enlighten us of the double meaning of the terms, *Iraq* and *Hijaz*, referring to the Ottoman provinces of Iraq and Arabia as well as well-known musical modes.<sup>89</sup> These musicians from a vast geographical area brought their stylistic musical traits, rhythms and compositions with them and were a major influence on the early court music in Constantinople. As well as the anonymous composers, the aforementioned ‘Persians’ and ‘Indians’, there are also a few composers from this period whose names have come down to us and these are presented here.

The earliest composer to be named in Cantemir’s collection is the famous Sufi composer Sultan Walad (1226-1312).<sup>90</sup> Sultan Walad was the son of the renowned Sufi Persian poet Mawlana Jalal al-Din Rumi (1207-1273).

Abdul Qadir Maraghi (13??-1435), is the most renowned even immortalised, of the late medieval composers of Middle Eastern and Central Asian art music. Maraghi was from Azerbaijan, and was court musician to the Jalayirid Sultan’s al-Husayn Khan (1425-1432) and Ahmed Khan (1382-1410), Timur (‘Tamerlane’, 1336-1405), Miranshah (son of Timur, 1366-1408), and the Ottoman Sultan Murad II (1404-1451).

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<sup>88</sup> The Mamluk’s were former Turkish slaves who had successfully overthrown the government of Egypt and founded the Mamluk Dynasty (1206–1290 AD).

<sup>89</sup> A suite in *maqam Iraq* appears in Ali Ufki’s collection. *Hijaz* is represented in Ali Ufki’s collection by the *maqam Uzzal*. *Uzzal* is a branch mode of *maqam Hijaz*; the main difference between *Hijaz* proper and *Uzzal*, is that *Hijaz* has the perfect fourth - *nawa* beginning the second *jins* and as the dominant, whereas *Uzzal* has the perfect fifth - *huseyni* beginning the second *jins* and as the dominant. Both *Hijaz* and *Uzzal* are considered as being of the *Hijaz* ‘family’ or ‘species’ in current terminology.

<sup>90</sup> <<http://www.dar-al-masnavi.org/about-walad.html>> [accessed 15 January 2017].  
Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 491.

Maraghi also wrote six works on music<sup>91</sup>, and is considered the ‘mythical “founder” of Turkish music’.<sup>92</sup> None of Maraghi’s compositions are represented in Ali Ufki or Cantemir, unless they are among the many anonymous pieces. Some of Maraghi’s pieces have survived in the oral tradition and in Greek sources in Byzantine notation.<sup>93</sup> One of these is in the *tasnif* genre. The *tasnif* is a vocal ballad. The *tasnif* that was performed at the Middle Eastern courts was generally based on classical Persian poetry. The *Tasnif* is set in a particular *maqam* and is rhythmically flexible, and can be in any *usul*. The tempo of the *Tasnif* is usually slow or moderate, but occasionally quick.<sup>94</sup>

Sultan Husain Mirza Bayqara (1469-1506) was a major figure at the Herati court. He was a great patron of the arts, and during his reign music flourished. His cousin, the Mughal Emperor Babur writes extensively about his visit to Husain’s court and mentions many musicians and their instruments and compositions.<sup>95</sup> A piece by Sultan Husain Mirza has been transmitted via the Sufi oral tradition. This is in the *Ilahi* (Sufi hymn) genre.

Prince Korkut (1467-1513), was ‘the most notable Ottoman royal musician’.<sup>96</sup> One of his works survives in the Cantemir collection. He is also known as Sultan or *Shazade* Korkut.

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<sup>91</sup> See chapter 3, ‘Music of the Timirud Court (1360-1526), ‘Tracing the Origins of Early Ottoman Court Music’.

<sup>92</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 39.

<sup>93</sup> Kyriakos Kalaitzidis, *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music, (15<sup>th</sup> to Early 19<sup>th</sup> Century)* (Würzburg: 2012), p. 268, 343.

<sup>94</sup> Hormoz Farhat, *The Dastgah Concept in Persian Music* (Cambridge University Press, 1965), p. 115.

<sup>95</sup> These musicians are covered in chapter 2, ‘Music of the Timirud Court (1360-1526), Tracing the Origins of Early Ottoman Court Music.’

<sup>96</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 103.

Osman Pasha (sixteenth century?) is/was regarded as belonging to this period. Two pieces of his are in the Cantemir Collection, one of these is also the first *Bashraf* in the notations of Ali Ufki. The piece that appears in both collections has been modified in that of Cantemir to fit with a newer Persian form of *Bashraf* introduced to the Ottoman court in the seventeenth century. This may well reflect the fact that the piece was already so well known that a new variation and experimentation was welcome. Osman was known as Osman Pasha al-Atik – ‘Osman Pasha the Ancient’. His compositions share many of the same compositional features of the anonymous Persian and Indian works.<sup>97</sup> ‘Bobowski’s version of the *Pesrev* of Osman Pasa is closely related stylistically to the Persian and other *Pesrevs* of the first half of the sixteenth century’.<sup>98</sup>

Sultan Bayazid II (1481–1512) was a Sufi ruler and son of Mahmud II the conqueror of Constantinople. He was also known as Wali<sup>99</sup> which translates as ‘the protector’ or ‘the Saint’<sup>100</sup>. Two of his compositions appear in Cantemir’s notations, one of which also appears in the Ali Ufki collection. Prior to Ottoman Constantinople, the Herati court was one of the major cultural centres of the Middle East and Central Asia following the Mongol sack of Baghdad in 1258. The art music of fifteenth and sixteenth century Constantinople had ‘continued the courtly repertoire and style of Herat’<sup>101</sup> and during the time of Sultan Bayazid II had eventually surpassed it.<sup>102</sup>

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<sup>97</sup> Ibid., p. 349-350.

<sup>98</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 350.

<sup>99</sup> Turkish – *Veli*.

<sup>100</sup> Ibid., p. 94.

<sup>101</sup> Ibid., p. 39.

<sup>102</sup> Ibid.

Bahram Aga (-1590) was a Turkish musician<sup>103</sup> considered the leading composer of the sixteenth century Ottoman court.<sup>104</sup> He was also known as *Nafiri* Bahram, or simply Bahram, The term *Nafiri* refers to the natural trumpet commonly employed in outdoor and military *Mehter* music.



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Bahram Aga was a member of the military band of Prince Mahmud (1521-1543), son of Suleiman the Magnificent. Some of his pieces survive in the Ali Ufki and Demetrius Cantemir collections as well as in Greek sources recorded in Byzantine notation.<sup>106</sup>

Hasan Djan Jalabi (1490-1567) was a singer, instrumentalist and composer. He ‘... played a leading role in the music scene in Constantinople’.<sup>107</sup> From the Persian city of Tabriz he moved to Constantinople in 1514. Jalabi lead the court ensemble of Sultan Suleiman, he also taught music at the court. He died in Bursa.<sup>108</sup>

<sup>103</sup> Ibid., p. 324.

<sup>104</sup> Kyriakos Kalaitzidiz, *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music (15<sup>th</sup> to Early 19<sup>th</sup> Century)*, (Wurzburg: 2012), p. 137.

<sup>105</sup> Natural trumpet (nafir), Fes, Morocco, ca. 1975. Brass with embossed designs around the bell. Three sections. Integral mouthpiece. Overall length: 1403 mm; diameter of bell: 74 mm. Exhibited at the World of Islam Festival, London, in 1976. Board of Trustees, NMM 2749, 1980  
<<http://orgs.usd.edu/nmm/Africa/2749/TwoNaturalTrumpets.html>> [accessed 31 March 2014].

<sup>106</sup> The Byzantine collections of notations are currently being further investigated by the Greek scholar and *oud* player Kyriakos Kalaitzidiz.

<sup>107</sup> Kyriakos Kalaitzidiz, *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music (15<sup>th</sup> to Early 19<sup>th</sup> Century)*, (Ergon Verlag: Wurzburg, 2012), p. 137.

<sup>108</sup> Ibid., p. 137.

Malik Djan (sixteenth century) was another composer of this period.<sup>109</sup> Three of his works are in the Cantemir notations; one composition is also in the corpus of Ali Ufki. We know little about this composer.

Another musician, Mahmoud Aga (-1580), was also known as Kul Mahmoud. The *kullar* (pl. of *kul*),<sup>110</sup> were slaves who were captured during military conquests and were subsequently educated at the court.<sup>111</sup> Mahmoud Aga was in the Janissary consort, and some of his pieces survive in the Ufki, Cantemir and Kevseri<sup>112</sup> notations. Georgios Therianos (sixteenth century), was a musician from the Greek Ionian Island of Zakynthos. Some of his works survive in Greek sources recorded in Byzantine notation.<sup>113</sup>

The Greek Orthodox Bishop Theophanis Karykis (mid sixteenth century to c.1597), was a cantor in the Orthodox Church. He was a regional Church authority in Plovdiv (now in Bulgaria), Athens, and was lastly head Bishop in Constantinople. He was regularly involved in secular as well as religious music.<sup>114</sup> Haji<sup>115</sup> Qasim (?-1600), was from North Africa and was a player of the Ottoman *Tanbur*.<sup>116</sup> The appearance of this particular type of *tanbur* is first mentioned in the early fifteenth century. Abdul

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<sup>109</sup> Al Kindi, *Musique de Cour arabo-turque, Arabic-Turkish Court Music, Parfums ottomans*, CD liner notes, (France: Le Chant du Monde, Harmonia Mundi, 2CD, 5741414.15, 2006), p. 33.

<sup>110</sup> Plural of *kul*.

<sup>111</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 64-65.

<sup>112</sup> Mehmet Ugur Ekinci, 'The Kevseri Mecmuası Unveiled: Exploring an Eighteenth-Century Collection of Ottoman Music', *Journal of the Royal Asiatic Society*, Volume 22, Issue 02, April 2012, pp. 199 – 225, (2012).

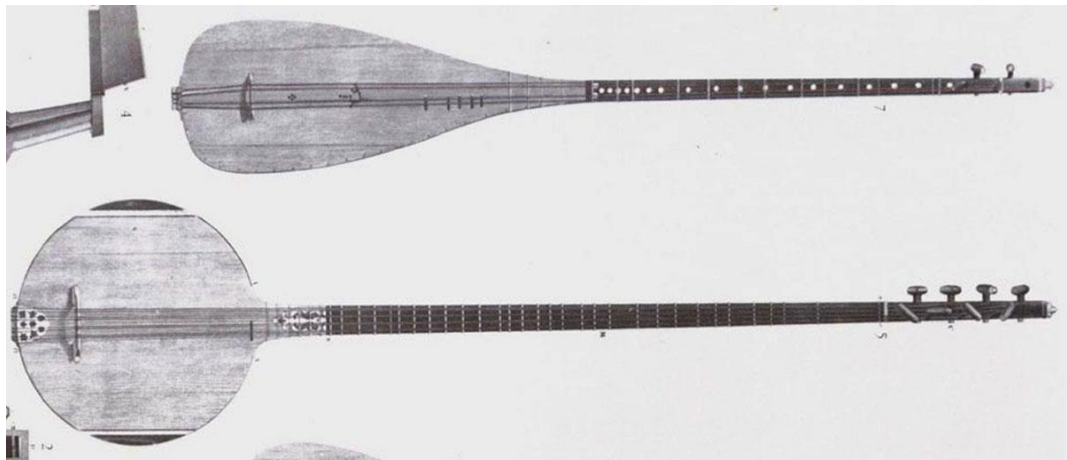
<sup>113</sup> Kalaitzidis, Kyriakos, *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music, (15<sup>th</sup> to Early 19<sup>th</sup> Century)*, (Ergon Verlag: Wurzburg, 2012), p. 138.

<sup>114</sup> Ibid., p. 138.

<sup>115</sup> *Haji* refers to someone who has made a pilgrimage to Mecca.

<sup>116</sup> The term 'Ottoman *Tanbur*' refers here to the type specific to Constantinople. This type is related to the various Persian and Central Asian varieties, but had evolved differently to become specific to Ottoman, and now Turkish art music. Today, the instrument is mostly played in Istanbul. The instrument had also spread to Egypt under the Ottomans, and is depicted in a detailed drawing in Napoleon's 'Description de l'Egypte'. Neret, Giles, *Description de l'Egypte, Publiee par les ordres de Napoleon Bonaparte*, (Taschen: Hong Kong, Paris, 2007).

Qadir Maraghi describes this instrument as a long-necked lute with a sound-box resembling half an archaic citrus fruit called the *turunj*.



The *turunj* was an ancient fruit from the ancient Mediterranean which is in-between the modern orange and grapefruit. This lute differs from all the other lutes mentioned by Maraghi due to its, round sound-box and round back, whereas the other lutes were generally pear or *oud* shaped. Maraghi also describes the *tanbur* as having six strings which were in pairs; four of these courses were of silk and the other two of brass. This instrument was originally called the *Ruh-afza*. The instrument is also depicted in a fifteenth century miniature from Herat. This instrument was used in both fifteenth century Khorassan (Eastern Persia) and Anatolia. Mohammad Amin b. Mirza Zamai Boxari (1643-c. 1697/8, a musician and scholar to the court of Khan Sobhan-qoli (1680–c.1701), has credited the Chinese with the invention of the instrument.<sup>118</sup> Indeed there are lutes of similar appearance in the famous Mogao ‘Caves of the thousand Buddhas’ in Chinese Turkestan (Dunhuang).

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<sup>117</sup> Ibid., p. 730.

<sup>118</sup> Mehrdad Fallahzadeh, *Two Treatise, Two Streams: Treatise from the Post-Scholastic Era of Persian Writings on Music Theory / Edited, Translated into English by Mehrdad Fallahzadeh* (Maryland: Ibex, 2009), p.178





Gazi Giray Khan (1554-1607), was the ruler of Crimea. He was of Turco-Mongol Tataric descent, and one of the major composers whose works were famous at the Ottoman court, although he was a non-Ottoman. He is also called Tatar or Tatar Khan. His works survive in the Ali Ufki and Cantemir notations.

Sayf al-Masry (fifteenth century) was from Egypt. One of his compositions survives in the Cantemir notations.<sup>120</sup> He lived in Timurid times according to a seventeenth century Central Asian source from Bukhara by Darwish Ali.<sup>121</sup> The term ‘*Masry*’ means Egyptian and derives ultimately from the Biblical Mizraim.

Another Egyptian, Emir-i Haj (sixteenth century) is primarily known as a composer of Military *Mehter* music. Many of his pieces were also famous in the Ottoman court and are represented in Ali Ufki and Cantemir’s collections. Emir-i Haj translates as ‘the Commander of the Pilgrimage’.

Lastly, a third Egyptian composer was Kase-Baz-i Masry (probably sixteenth century).<sup>122</sup> Kase-Baz-i Masry was also a nickname as with the previous composer.

<sup>119</sup> 1. Two paintings from the Mogao Caves depicting Long-necked lutes similar to the Ottoman Tanbur <[http://www.festival.si.edu/past\\_festivals/silk\\_road/xian\\_sacred.aspx](http://www.festival.si.edu/past_festivals/silk_road/xian_sacred.aspx)> [accessed 4 April 2014].  
2. <<http://accesschinatours.com/2010/06/national-geographic-article-on-dunhuang-caves/>> [accessed 4 April 2014].

<sup>120</sup> Kyriakos Kalaitzidis, *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music (15<sup>th</sup> to Early 19<sup>th</sup> Century)*, (Ergon Verlag: Wurzburg, 2012), p. 139.

<sup>121</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 416.

<sup>122</sup> Ibid., p. 73.

Two pieces are ascribed to him and appear in the Ali Ufki collection. The same two pieces are attributed to Muzaffer (seventeenth century) in Cantemir's notations. This nickname name intriguingly means 'the Egyptian Juggler'.<sup>123</sup> Perhaps he was a master of more than one performing art at the Ottoman court.

## Conclusion

From this chapter, we can appreciate more the significance of Ali Ufki and Demetrius Cantemir, these scholars and polymath's contributions to the Ottoman *maqam* music canon are highly valuable 'time-capsules' of the art music of the period. As the vast majority of the compositions they transcribed have been lost in their places of origin; Egypt, Iran, Herat, Constantinople etc. Ufki and Cantemir's adventurous lives provided crucial links between the Christian West and the Muslim East; these great men are highly respected by Turks as being foreign bastions and transmitters of their own culture and now also in the West. We can see that the composers of the early Ottoman period had come from a wide diversity of backgrounds, and this is compelling evidence of the vast multicultural musical tradition of *maqam* music from the large section of the world that was the Ottoman and Safavid Empires in the sixteenth century.

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<sup>123</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations, Part 1, Text* (London: School of Oriental and African and Studies, 1992), p. 15.  
Ibid., p. 276.

## Chapter Three

### **MUSIC OF THE TIMURID COURT (1360-1526), TRACING THE ORIGINS OF EARLY OTTOMAN COURT MUSIC**

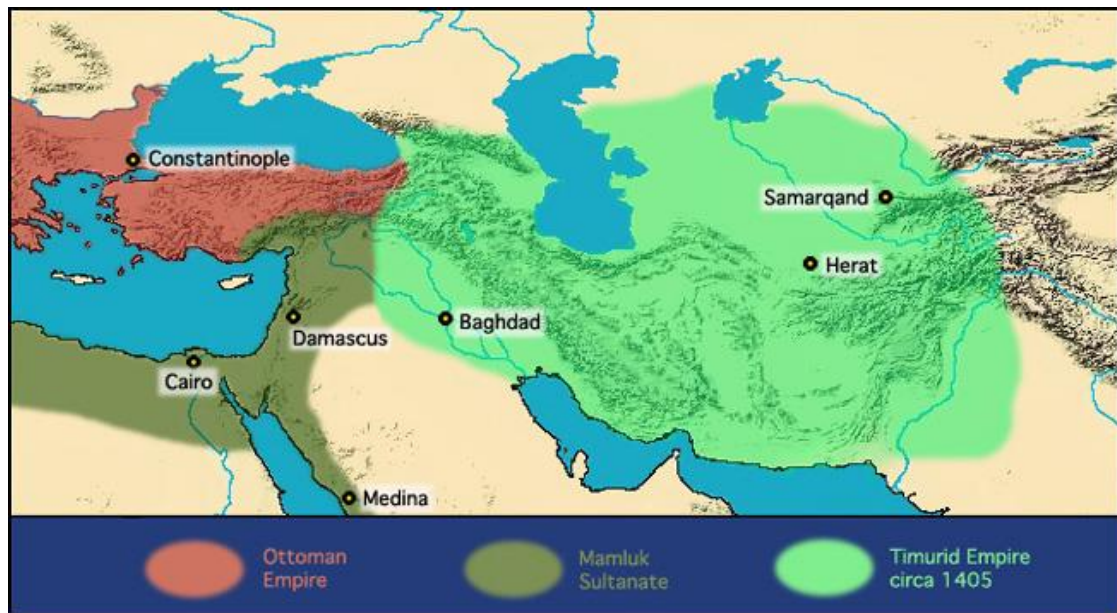
In order to understand and appreciate the music of the Ottoman Court it is necessary to venture further into the past to examine its origins. The roots of Ottoman court music are to be found in the music of the Timurid Court, which in turn was the continuation of the court music that had flourished in the Abbasid Court in Baghdad.

The Timurid Empire was named after its founder Timur Khan (1336-1405). Timur has become commonly known as in the West as Tamerlane, the feared conqueror of

Asia. Timur was from Turko-Mongol stock from the Barlas clan. This clan descended from the armies of Genghis Khan. Timur become known in the West as Tamerlane – Timur the Lamé, after being struck with arrows in his right leg during a battle in 1363. The Timurids had conquered most of Central Asia and the Middle East within a fifty-year period and their territories stretched from Mongolia to Palestine to Anatolia.<sup>124</sup>

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<sup>124</sup> David Nicolle & Angus McBride, *The Age of Tamerlane* (Oxford: Osprey, 1990), p.3.



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The music at the Timurid courts shared a common heritage with that of the wider Middle East. This art music was based on the medieval system of *maqamat* (melodic modes) and *usul* (rhythmic modes). The basis of this musical system has its roots in the early medieval courts of Damascus and Baghdad. This system evolved at first as a mixture of Arab and Persian music.<sup>126</sup> <sup>127</sup> During the ninth century the musical theories of the ancient Greeks were translated into Arabic and became the theoretical basis of the music, and consequently, the Greek concept of *ethos* was applied to *maqam* music,<sup>128</sup> this is the emotive, expressive and cosmological aspect of the music. Each *maqam* reflected particular emotions, elements, colours and times of the day etc. ‘[...] “to every temperament and every nature is a note resembling it and a melody befitting it.” For that reason, music was employed in hospitals because “it lightened the pain of the disease and sickness from the afflicted.”’ And; ‘Every genre (*jins*) and tone [...] in music, as well as every melodic and rhythmic mode had its

<sup>125</sup> The Timurid Empire in 1405 AD, <[http://www.hourmo.eu/Karten%20-%20Maps/1405-1405\\_AD\\_Timurid\\_Empire.html](http://www.hourmo.eu/Karten%20-%20Maps/1405-1405_AD_Timurid_Empire.html)> [accessed 21 January 2017].

<sup>126</sup> Henry George Farmer, *A History of Arabian Music to the XIIIth Century* (London: Luzac Oriental, 1929), pp. 69, 90-91, 120.

<sup>127</sup> Habib Hassan Touma, *The Music of the Arabs* (Oregon: Amadeus Press, 1996), p.9.

<sup>128</sup> *Ibid.*, p. 196.

particular ethical value. Ibn Sina<sup>129</sup> says that certain modes should be allocated to particular periods of the day and night. He says, -“It behoves that the musician should tune the time of the false dawn [...] with the [mode] *Rahawi*<sup>130</sup>, and the time of the true dawn with the *Husain*,<sup>131</sup> and the rising of the sun with the *Rast*, and the time of the forenoon [...] with the *Busalik*, and the and the time of midday with the *Zankula*, and the time of noon [...], with the *Ushshaq*, and between the prayers with the *Hijaz* and the time of the afternoon [...] with the *Iraq* and the time of sunset [...] with the *Isfahan*, and the time of sleep with *Mukhalif* (=Zirafkand).”<sup>132</sup> And; ‘Safi al-Din [...] says that “every mode [...] has an influence on the soul, only that it is of different kinds. Some exhibit courage and simplicity, and these are three, -the *Ushshaq*, *Abu Salik*,<sup>133</sup> and *Nawa*. [...] And as for the *Rast*, *Nauruz*, *Iraq*, and *Isfahan*, then they pacify the soul with a pleasant pacification, delightful. As for the *Buzurk*, *Rahawi*, *Zirafkand*, *Zankula*, *Husani*<sup>134</sup>, and *Hijazi*,<sup>135</sup> they influence grief, lassitude.’<sup>136</sup> As well as the above, many extramusical concepts are expounded in many Turkish, Arabic and Persian treatises on music from the medieval period to the eighteenth century. Here is an example of this from a sixteenth-century Persian treatise: ‘It has been recounted that the Prophet Adam [...], sang [...] in the mode of *rast*. And the Prophet Abraham [...], chanted the Koran [...] in the mode of *hejaz*.<sup>137</sup> [...] The Prophet Moses [...], praised very eagerly in the mode of ‘*ossaq*.<sup>138</sup> The Prophet David

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<sup>129</sup> Ibn Sina (c. 980 – 1037), known in the West as Avicenna, a Persian polymath, who was a philosopher and music theorist and was skilled in many other fields of knowledge.

<sup>130</sup> *Rahawi* and some other modes mentioned here are outside of the scope of this thesis; many of these were popular in the Medieval Islamic courts of Baghdad.

<sup>131</sup> *Husain* is another spelling of *Huseyni*.

<sup>132</sup> Henry George Farmer, *A History of Arabian Music to the XIIIth Century* (London: Luzac Oriental, 1929) p. 197.

<sup>133</sup> *Abu Sailk* is likely a variant spelling of *Busalik*.

<sup>134</sup> *Husayni* is an Arabic variant spelling of *Huseyni*.

<sup>135</sup> *Hijazi* is an Arabic variant spelling of *Hijaz*.

<sup>136</sup> *Ibid.*, pp. 197-198.

<sup>137</sup> *Hejaz* is yet another Arabic spelling of *Hijaz*.

<sup>138</sup> ‘*Ossak* is the Persian spelling of *Ushshaq*.

[...], composed songs in the mode of *hosayni*.<sup>139</sup> Here are more examples of these extramusical associations: '[...] one night Plato ascended into the heavens and learned the twelve modes from the twelve signs of the zodiac and played those *maqams* mentioned on the instrument 'ud, which is his construction.' '[...] what perfect scholars, particularly the learned Pythagoras [...], found through research and exhaustive study are eight (modes): *busalik*; *rast*; 'eraq; *esfahan*; *rahavi*; 'ossaq; *hosayni*; *hejaz*.'<sup>140</sup> Lastly, 'Rast dwells in the sign of Aries as *esfahan* (dwells) in Taurus [...] 'eraq<sup>141</sup> comes to Gemini without discord [...] *Busalik* comes to Libra as a twin [...] with 'ossaq in Scorpio [...] *hosayni* plays together with Sagittarius [...]' (etc.)<sup>142</sup>

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<sup>139</sup> *Hoseyni* is the Persian spelling of *Huseyni*.

<sup>140</sup> *Tanburi Davrah Shfarici* (16<sup>th</sup> century) & Mohammad Amin b. Mirza Zaman Boxari (Bukhari) (17<sup>th</sup> century), *Two Treatises – Two Streams, Treatises from the Post Scholastic Era*, Edited, Annotated and Translated by Mehrdad Fallahzadeh (Maryland: Ibex, 2009), pp. 78-79.

<sup>141</sup> *Eraq* is the Persian spelling of *Iraq*.

<sup>142</sup> *Ibid.*, p. 81.





The sack of Baghdad by the Mongol armies of Hulagu Khan (reigned 1251-1265) in 1258<sup>144</sup> caused the artistic centre to relocate eastwards from Baghdad to Herat, Samarkand and Tabriz under the Timurids. Concerning the sack of Baghdad, ‘It was clear that the city had no hope of resisting the Mongol army. When it surrendered, the Mongols looted it and slaughtered thousands of the inhabitants – more than 200,000,

<sup>143</sup> *Timur feasts in the environs of Samarkand*, ‘Zafar-nama’, MS IOS AS Uzbek SSR, 4472, f. 288a. Samarkand 1628.

<sup>144</sup> Henry George Farmer, *A History of Arabian Music to the XIIIth Century* (London: Luzac Oriental, 1929), p. 178.

according to Hülegü's own estimate. They also killed the Caliph, though exactly how is uncertain.<sup>145</sup>



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In the fifteenth century, Herat became particularly important, not just regarding music but also for miniature painting and other arts. The court of Sultan Husain Mirza Bayqara (1469-1506) was regarded as the artistic centre by the early Ottomans. The early court music in the fifteenth and sixteenth centuries in Ottoman Constantinople followed the Herati model.<sup>147</sup> 'That the standard of effort was high in Herat is clear from Babur's dictum [...], that whatever work a man took up, he aspired to bring it to perfection. Elphinstone varies the same theme to the tune of equality of excellence

<sup>145</sup> Richard Cavendish, 'Baghdad Sacked by the Mongols', Published in *History Today*, Volume 58 Issue 2 February 2008 - See more at: <<http://www.historytoday.com/richard-cavendish/baghdad-sacked-mongols#sthash.c3Annp06.dpuf>> [accessed 16 July 2016].

<sup>146</sup> 'The siege of Bagdad by Hulagu's Army' (1258), *Jami' al-tawarikh*, Rashid al-Din, *History of the World*, Sayf al-Vahidi, Herat, Bibliothèque nationale de France.

<sup>147</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 39-41.



apart from social status, writing to Erskine (August, 1826), that it gives a high notion of the time to find (in Babur's account of Husain's Court) artists, musicians and others, described along with the learned and great of the Age.’<sup>148</sup>

Here are some quotations from the *Baburnama* (Memoirs of Babur) written by the Timurid ruler Babur concerning the music at the Herati court, that give accounts of musicians. ‘Darwesh Beg was another; he was of the line of Aiku - Timur Beg, a favourite of Timur Beg. He was a disciple of his Highness Khwaja Ubaidu'l-lah (*Ahari*), had knowledge of the science of music, played several instruments and was naturally disposed to poetry’.<sup>149</sup> Babur mentions a close friend of his, the famous musician and poet Ali-sher Nawa’i, ‘in music also he composed good things (*nima*), some excellent airs and preludes (*nakhsh u peshrau*). No such patron and protector of men of arts and accomplishments is known, nor has one such been heard of as ever appearing. It was through his instruction and support that Master (*Ustad*) Qul-i-muhammad the lutanist, Shaikhi the flautist, and Husain the lutanist, famous performers all, rose to eminence and renown.’<sup>150</sup>

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<sup>148</sup> Babur, *The Babur-nama in English (Memoirs of Babur)*, translated from the Original Turki Text of Zahiru’d-din Muhammas Babur Padshah Ghazi (1483-1530), by Annette Susannah Beveridge, (London: Luzac, 1922), p.xxxi

<sup>149</sup> Ibid., p. 39.

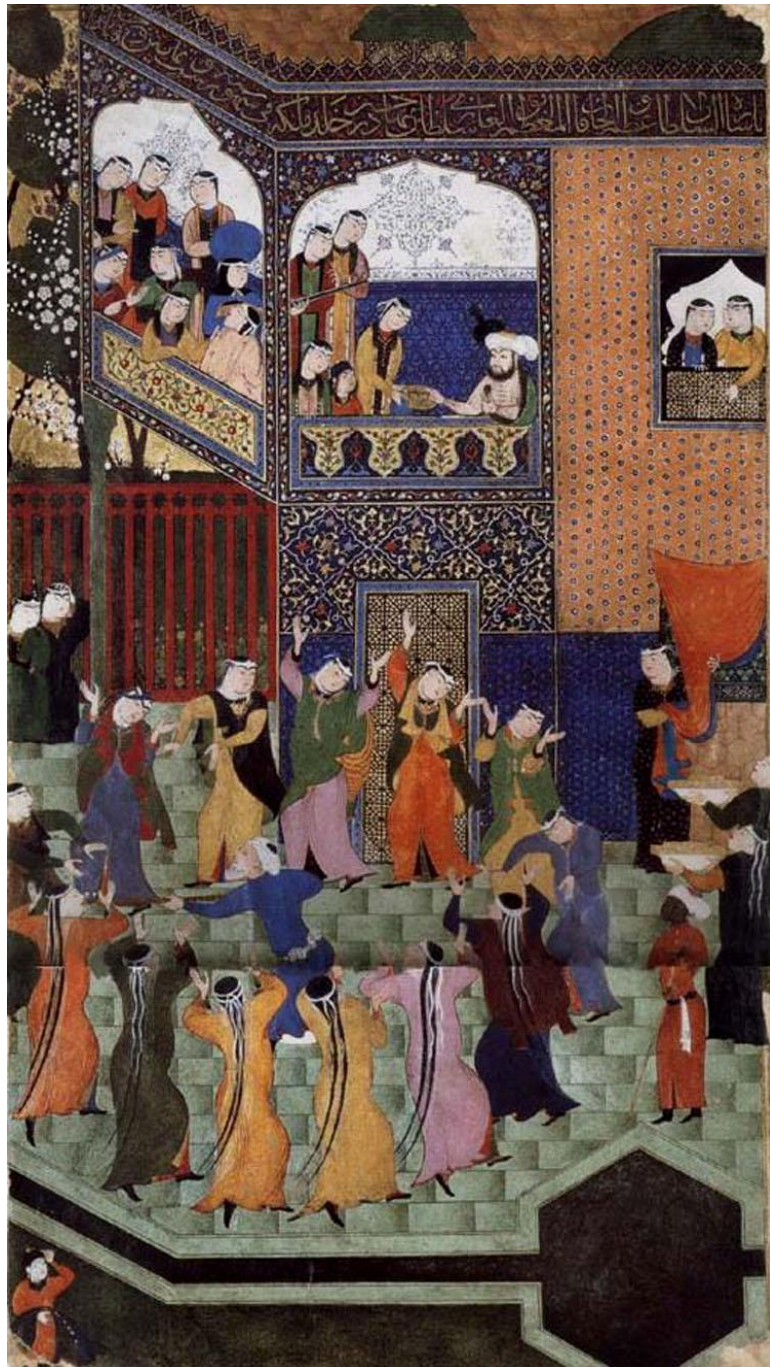
<sup>150</sup> Ibid., p. 271.



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<sup>151</sup> *Sultan Husayn Mirza Bayqara*, Bihzad, 1494, USA: Harvard, A.M. Sackler Museum.



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There is one piece in the Cantemir collection attributed to this name, no.75; in the *maqam Muhayyer* in the *usul Duyak*. This piece is also in the Ali Ufki (1610 – 1675) collection and may also be by Ali Ufki himself, the composer is simply written as ‘Ali

<sup>152</sup> A blind musician plays for Sultan Husayn Mirza's Harem, attributed to Shah Muzzafa, Herat, 1481, Soudavar Collection, on loan to Sackler Gallery of Art, Washington D.C.

Beg'.<sup>153</sup> <sup>154</sup> Babur also writes of a Herati court musician by the name of Bana'i, 'Bana'i stayed behind in Heri (sic.)<sup>155</sup> and so applied himself to study music that before the heats<sup>156</sup> he had composed several works. These he played and sang, airs with variations, when the Mirza came back to Heri (sic.) in the heats had composed several works. All amazed, 'Ali-sheer Beg praised him. His musical compositions are perfect; one was an air known as *Nuh-rang* (Nine modulations), and having both the theme (*tukanash*) and the variation (*yila*) on the note called *rast* [...] Bana'i was Ali-sheer Beg's rival.'<sup>157</sup> More musicians and instruments are mentioned, 'of musicians, as has been said, no-one played the dulcimer so well as Khwaja Abdu'l-lah Marwdrd. Qul-i-muhammad the lutanist i ('*audi*)<sup>158</sup> was another; he also played the guitar<sup>159</sup> (*ghichak*) beautifully and added three strings to it. For many and good preludes (*peshrau*) he had not his equal amongst composers or performers, but this is only true of his preludes. There are three pieces in the Cantemir collection that are included under this name; no.'s 83, 196 and 234. The first of these is in the *maqam Huseyni* in the *usul Duyak*, the second is also in *Huseyni* and *Duyak*, the last piece is in *Huseyni* in the *usul Dawr-Kabir*.<sup>160</sup> Shaikhi the flautist (*nayi*) was another; it is said he played also the lute and the guitar (sic),<sup>161</sup> and that he had played the flute from his 12th or 13th year. He once produced a wonderful air on the flute, at one of Badl'u'z-zaman Mirza's assemblies; Qul-i-muhammad could not reproduce it on the guitar (sic), so

<sup>153</sup> Owen Wright, Owen, *Demetrius Cantemir: The Collection of Notations*, Part 1, Text (London: School of Oriental and African and Studies, 1992), p.160.

<sup>154</sup> Babur, *The Babur-nama in English (Memoirs of Babur)*, Translated from the Original Turki Text of Zahiru'd-din Muhammas Babur Padshah Ghazi (1483-1530), by Annette Susannah Beveridge (London: Luzac, 1922), p. 271.

<sup>155</sup> Herat.

<sup>156</sup> 'Heats' here refers to a musical competition.

<sup>157</sup> Ibid., p. 287.

<sup>158</sup> 'Audi is another spelling of oudi (*oudist*).

<sup>159</sup> The guitar' here is the *ghichak*, today known as the *kamancheh*.

<sup>160</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Part 1, Text (London: School of Oriental and African and Studies, 1992), p.178, 417, 488.

<sup>161</sup> The *ghichak*: a bowed instrument similar to the *kamancha*.

declared this a worthless instrument; Shaikhi Nayi at once took the guitar from Qul-i-muhammad's hands and played the air on it, well and in perfect tune. They say he was so expert in music that having once heard an air, he was able to say, "This or that is the tune of so-and-so's or so-and-so's flute." He composed few works; one or two airs are heard of'. There is one piece in the Cantemir collection that may be composed by him under the name Qatib Nayi; no.23 in the *maqam Huseyni* and in the *usul Fahte*.<sup>162</sup> 'Shah Qull the guitar-player (sic) was another; he was of 'Iraq,<sup>163</sup> came into Khurasan, practised playing, and succeeded. He composed many airs, preludes and works (*nakhsh, peshrau u aishlar*).' There is one piece under this name in the Cantemir collection that survives; no.78, this piece is in the *maqam Huseyni* and in the *usul Sakil*.<sup>164</sup> There was another musician of the same name from the period 1650-50; it is likely composed by the latter musician.<sup>165</sup> <sup>166</sup> Ghulam-i-shadi (Slave of Festivity), the son of Shadi the reciter, was another of the musicians. Though he performed, he did it less well than those of the circle just described. There are excellent themes (*sut*)<sup>167</sup> and beautiful airs (*nakhsh*) of his; no-one in his day composed such airs and themes. In the end Shaibaq Khan sent him to the Qazan Khan, Muhammad Amin; no further news has been heard of him.<sup>168</sup> Demetrius Cantemir refers to him as 'Ghulam the Arabian' and mentions that he was a scholar of Maraghi.<sup>169</sup> 'Mir Azu was another composer, not a performer; he produced few works but those few were in good taste.

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<sup>162</sup> Wright, Owen, *Demetrius Cantemir: The Collection of Notations*, Part 1, Text (London: School of Oriental and African and Studies, 1992), p. 53.

<sup>163</sup> Western Iran.

Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 111.

<sup>164</sup> Ibid., p. 166.

<sup>165</sup> Ibid., p. 110-113.

<sup>166</sup> Ibid., p. 324-325.

<sup>167</sup> The Arabic spelling is *Sawt*, this genre is still the main song- type of the Gulf region today.

<sup>168</sup> Babur, *The Babur-nama in English (Memoirs of Babur)*, Translated from the Original Turki Text of Zahiru'd-din Muhammas Babur Padshah Ghazi (1483-1530, by Annette Susannah Beveridge (London: Luzac, 1922), p. 292.

<sup>169</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 43.



Bana'i was also a musical composer; there are excellent airs and themes of his'.<sup>170</sup> And lastly, this one is quite humorous, 'Husain the lutanist was another, he composed and played with taste; he would twist the strings of his lute into one and play on that. His fault was affectation about playing. He made a fuss once when Shaibaq Khan ordered him to play, and not only played badly but on a worthless instrument he had brought in place of his own. The Khan saw through him at once and ordered him to be well beaten on the neck, there and then. This was the one good action Shaibaq Khan did in the world; it was well-done truly! A worse chastisement is the due of such affected manikins.'<sup>171</sup> This miniature from the period may possibly relate to this tale.



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<sup>170</sup> Ibid., p. 292.

<sup>171</sup> Ibid., p. 292.

<sup>172</sup> *A Prince Enthroned surrounded by Attendants*, circa 1425-1430, Timurid period Herat, Afghanistan, Freer / Sackler Collection, Smithsonian.

## Background and Major Theorists of the Music: From Baghdad to the Timurid Courts

The foundations of Timurid period music can be traced to the works of the most prominent music theorist of the thirteenth century, Safi al-Din al-Urmawi al-Baghdadi (d.1294). He was born in Baghdad in the early 1200's, although his father was from Azerbaijan. Safi al-Din was the most prominent court musician at the court of the last Abbasid caliph Al-Mustasim (1243-58). He was present during the destruction of Baghdad by Hulagu Khan in 1258. Thanks to Safi al-Din's reputation as a great musician, Hulagu, after hearing his performances on the *oud* spared him and his family and possessions. Safi al-Din then served Hulagu and was paid an income 10,000 pieces of gold. He became the music tutor of the two sons of the Mongol vizier Shams al-Din Juwani. After the death of the vizier's sons and family, Safi al-Din lost his protectors and was imprisoned for a debt of three-hundred gold pieces and he eventually died in prison. His writings on music theory were the main authority at the time and are still highly important today. His most important contributions are two treaties on music theory, the *Kitab al-Adwar* (Book of Musical Modes) and the *Risalat al-Sharafiyya* (Sharafian treatise).<sup>173</sup> Safi al-Din's writings on modes became the standard throughout the Middle East.<sup>174</sup> He gives detailed information on intervals, compositional forms, melodic styles and modulations. He also invented a system of notation, letters defining pitch and numerals defining rhythm. He left a musical example demonstrating this system.<sup>175</sup> The writings of Safi al-Din are also

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<sup>173</sup> Henry George Farmer, *A History of Arabian Music to the XIIIth Century* (London: Luzac Oriental, 1929), p. 227-229.

<sup>174</sup> Hormoz Farhat, *The Dastgah Concept in Persian Music* (Cambridge University Press, 1965, 1990), p. 4-5.

<sup>175</sup> Owen Wright, *Abd al-Qadir al-Maraghi and Ali B. Muhammad Binai: Two Fifteenth Century Examples of Notation*. (Bulletin of the School of Oriental and African Studies, University of London, Vol. 57, No. 3 1994, pp. 475-515 (Cambridge, 1994), p. 476.

important as this bridges the gap between the Abbasid and Timurid periods. Abdul Qadir Maraghi would continue and build on the works of Safi al-Din. Interestingly, Safi al-Din invented two instruments during a period when he stayed in Isfahan, an arch lute and a new zither called the *nuzha*. The *nuzha* may be a variant of the *qanun*.

The major theorist of the Timurid and early Ottoman periods was the musician, theorist and composer Abdul-Qadir Maraghi (d. 1435). Maraghi was born in Maragha in Azerbaijan around the middle of the fourteenth century. Maraghi became a court minstrel and close friend of the Jalayirid Sultan al-Husayn Khan in the late fourteenth century. Maraghi later became the court musician of Sultan Ahmed Khan, the successor of Husayn Khan. Sultan Ahmed Khan organised contests between musicians and artists. Abdul Qadir Maraghi achieved first place in one of these contests with his masterpiece composition '*Rast-Kar-I Muhtesem*'.<sup>176</sup> After this competition, Maraghi became famous throughout the Middle East and Central Asia. He was patronised by many Sultans including the Ottoman Sultan Bayazid I. (1354-1403). He spent several years at Bayazid's court in Bursa. (The Ottomans had not taken Constantinople at this stage). Baghdad was conquered by Timur in 1393. Adbul-Qadir Maraghi was taken with Timur to Samarkand, the Timurid capital. Later Maraghi served Timur's son, Miranshah, in Tabriz. Maraghi happened to be among the disgraced associates of Miranshah and Timur attempted to capture him. Maraghi was warned of this and escaped to Baghdad, recently re-taken by the Jalayirid's. Timur conquered Baghdad a second time in 1401 and transported Maraghi back to

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<sup>176</sup><[http://www.trnnotaarsivi.com/tsm\\_detay.php?repno=208&ad=KAR-%20MUHTE%DEEM%20\(Ah%20ki%20k%FBned..>](http://www.trnnotaarsivi.com/tsm_detay.php?repno=208&ad=KAR-%20MUHTE%DEEM%20(Ah%20ki%20k%FBned..>) [Accessed 8 February 2012].



Samarkand with him. Maraghi later became a particularly important figure at the court of Timur's son Shahruh in Herat.

### ***Rast-Kar-I Muhtesem* Composed by Abdul Qadir Maraghi**

***Râst Kâr-ı Muhteşem***

Devr-i Revân Abdülkadir Meragî

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Maraghi unfortunately died from the plague in Herat in 1435 after an unsettled (to put it mildly), but highly creative and productive life.<sup>178</sup> His works include:

<sup>177</sup> <[http://www.neyzen.com/nota\\_arsivi/02\\_klasik\\_eserler/075\\_rast/ah\\_ki\\_kuned.pdf](http://www.neyzen.com/nota_arsivi/02_klasik_eserler/075_rast/ah_ki_kuned.pdf)> [accessed 09/11/2015].

1. *Kenzu'l-Elhan* (Treasury of Melodies), this has not been located although Maraghi often refers to this work, this included manuscripts from other composers.
2. *Camiul-Elhan* (Society of Melodies), Maraghi gifted this book to his son Nureddin Abdurrahman. Later, Maraghi re-edited the book (in 1423) and revised it and made additions.
3. *Makasidu'l-Elhan* (Goal of the Melodies), this was written in 1422 for the Ottoman Sultan Murat II.
4. *Kitabu'l-Edvar*, this is a book on theory and also includes notation from some composers.
5. *Serhu'l-Kitabu'l-Edvar* is an explanation of Safi al-Din's *Kitab al-Adwar*.
6. *Musiki Eserleri* (Musical Works), mentions Maraghi's invention of some musical instruments, and includes notations of many of his works in 'Ebcad' (*Abjad* in Arabic spelling) notation. There are thirty vocal pieces written in different forms such as the *Kar and Nakis Beste*.<sup>179</sup> The only book of Maraghi's to survive today is *Camiul-Elhan* (Society of Melodies). This work was written by Maraghi himself. There are two copies of this; one in Istanbul and one in Oxford, there are around thirty of Maraghi's compositions in the archives of Ulvi Erguner in Istanbul. We are fortunate to have notations of '*Rast-Kar-I Muhtesem*' and other pieces thanks to the transcriptions in the collection of Ulvi Erguner (1924-1974).<sup>180</sup> The major genres of Timurid art music

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<sup>178</sup> Owen Wright, *On the Concept of a Timurid Music*, *Oriente Moderno*, Istituto per l'Oriente C. A. Nallino (1996), 665-681.

<sup>179</sup> Turkish Cultural Foundation, 'Composers and Performers, Abdulkadir Meragi' in *Turkish Music Portal, Turkish Classical Music, Composers* <<http://www.turkishmusicportal.org/composer.php?id=40&lang2=en>> [Accessed 3 December 2012].

<sup>180</sup> Ulvi Erguner, *Enderun, Musique de la Cour Otomane, Ottoman Court Music*, CD Liner notes (France: Al Sur, ALCD 108, M7 853, 1992), p. 19

were the *Bashraf* (Turkish – *Pesrev*, Persian - *Pishrow*) *Kar*, the *Naqsh* and the *Sawt*. The *Bashraf* could be either vocal or instrumental.<sup>181</sup> The *Bashraf* can be traced back the Abbasid period (750-1258), based in Baghdad. During the Abbasid period the *Bashraf* was the primary form of courtly instrumental. The *Bashraf* was also known as the *Tariqah* or *Rah*. The *Bashraf* played at the Abbasid court came about originally as an instrumental form of the popular vocal form *Sawt*.<sup>182</sup> The *Bashraf* was also played in the *Mehter* military music.<sup>183</sup> Often these instrumentals would be played in two contrasting contexts; firstly in the *Mehter* military ensemble and secondly in the chamber court music ensemble.

The *Mehter* ensemble consisted of: *zurnas* (loud, high-pitched oboe-like instruments), *boru* (trumpets), *kos* (large camel-skin kettle drums played on camels), *nekkare* (small kettledrums), *davul* (bass drums), *zil* (crash cymbals) and *cevgan* (tall staff with large metal crescent moon).<sup>184</sup>

The chamber court music ensemble commonly featured the *oud* (short necked lute), *chang* (harp), *qanun* (zither), *nay* (reed-flute), *kamancha* (spike fiddle) and *daire* (tambourine–drum).

The *Bashraf* of the Timurid courts were the models for the early Ottoman *Bashraf*.<sup>185</sup> The rhythmic structure of the Timurid *Bashraf* could be simple; 8/8, 6/8, complex; 10/8 or particularly complex such as 48/8 or even 88/8.<sup>186</sup> The *Kar* was one of the

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<sup>181</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 308.

<sup>182</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 307.

<sup>183</sup> *Ibid.*, p. 308.

<sup>184</sup> Kay Hardy Campbell, 'Mehter Music Down The Centuries', *Saudi Aramco World*, September, October 2012, p. 4

<sup>185</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 311.

<sup>186</sup> Owen Wright, 'Arab Music, Art Music', *New Grove Dictionary of Music and Musicians*, 2nd edn, ed. by Stanley Sadie, vol. I. (London: Macmillan, 2001), pp.808-809.

most elaborate vocal forms.<sup>187</sup> A Safavid Persian treatise from the sixteenth century attributed to Davrah Safrahci defines the *kar* as thus; ‘*kar* is a countless *bahr*. It begins (*daramad*) with *naqarat* and after that verses are sung, and then it again returns to *naqarat* and finishes with *sarzanah*.



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<sup>187</sup> Al Kindi, *Musique de Cour arabo-turque, Arabic-Turkish Court Music, Parfums Ottomans*, CD Liner notes, (France: Le Chant Du Monde / Harmonia Mundi), 2 CD, 5741414.15, 2006, p. 19.

<sup>188</sup> Ottoman Miniature showing *Mehter* Instruments: 5 *boru*, 6 *zil*, 5 *kos*, 8 *davul*, 5 *nakkara* and 8 *zurnas*, *Mehterhâne*, *Surname-ı Vehbi-I*, b. Levni, Topkapı Sarayı Müzesi, Istanbul, 1720.





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<sup>189</sup> Persian Miniature showing Court Instruments: *oud*, *chang*, *nay*, *qanun* and *riqq*, Habib al-siyar b. Humamuddin Muhammad Khwandamir (d. circa. 1534-37), Volume 3, Freer / Sackler Collection, Smithsonian.

### ***Bashraf* employed in *Mehter* Music and Court Music.**

The Egyptian Ottoman composer Emir-i Haj composed *Mehter* music that was also included in the court repertoire, *maqam Iraq*, Cantemir no.299).<sup>190</sup>

#### **Bashraf Iraq - Hunkar (The Emperors Bashraf)**

**Duyak**

1. Khana

Emir-i Haj (Egyptian, 16th Cent')

5

9 Taslim

13

17

21

25 2. Khana

29

32

It has two *sarxanahs* of the same type and a *miyanxhanah* and *bazguy*'.<sup>191</sup> The *bahr* is the poetic meter, *daramad* is the introductory part, *naqarat* is the musical rhythm,

<sup>190</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p.46.

<sup>191</sup> Mehrdad Fallahzadeh, *Two Treatise, Two Streams: Treatise from the Post-Scholastic Era of Persian Writings on Music Theory / Edited, Translated into English by Mehrdad Fallahzadeh*, (Maryland: Ibex, 2009), p. 91.

*sarxanah* the first section (*xanah* is the same as *khana*), *miyanxhanah* (middle-section) and *bazguy* (repetition section).<sup>192</sup>

The aforementioned piece '*Rast-Kar-I Muhtesem*' by Abdul Qadir Maraghi is in the *kar* form. A number of pieces in the *kar* form by Maraghi have survived in the collection of Ulvi Erguner.<sup>193</sup> These pieces are in various *usul* (rhythmic cycles), '*Rast-Kar-I Muhtesem*' is in the *usul Dawr Rewan* – 14/8.

Through studying the music of the Timurid court, it becomes clear that the earliest pieces in the Demetrius Cantemir collection of notations are examples of the kind of instrumental pieces played at the Timurid courts. The Timurid court music was the seed of the musical genre which was imported into Constantinople and became Ottoman court music. There is a quite surprising but particularly interesting connection between Timur Khan and Demetrius Cantemir. Demetrius Cantemir boasted that the family name Cantemir comes from Khan Timur. The English historian John Teignmouth writes in 1805 that, 'this Cantemir was supposed to be a descendant of Timur, known by the name of Tamerlane, because Timur and Temir sound nearly alike, and because the title of Kan, which Tamerlane bore, is found in the name of Cantemir. Now the truth is, that the syllable *can* is not *khan*, a title of honour, but blood; and the words Timur, or Temir, are used indifferently in the Turkish language, Demir, that is, iron, which was the precise meaning of Tamerlane's true name; so that Cantemir literally signifies the blood of Timur; and the propriety of this name was confirmed by a Tartarian chief, who assured Demetrius, that a prince of

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<sup>192</sup> Ibid., p. 169.

<sup>193</sup> Ulvi Erguner, *Enderun, Musique de la Cour Otomane, Ottoman Court Music*, CD Liner notes (France: Al Sur, ALCD 108, M7 853, 1992), p. 19.

his nation, lineally descended from Tamerlane, had married a Christian woman, from whom the family of the Cantemirs had their origin'<sup>194</sup>.

The *Bashraf* played at the Timurid courts were the models for the early Ottoman *Bashraf*. Many of the *maqamat* employed in the early repertoire are core / basic modes that had been in use since the early middle ages through the latter medieval Timurid period. Many of the rhythms were in use during the Timurid period including the long rhythmic cycles 48/8 and 88/8 as well simpler ones such as 8/8 and 6/8. The early anonymous pieces called *ajami* (Persian) and *hindi* (Indian) in the Cantemir collection represent a style of court music known before the Ottoman Empire and common to the wider Middle East and Central Asia.

## Conclusion

We can see from this chapter that the music at the Timurid court of Husayn Bayqara in Herat was the germinal seed that would flourish in the art music of Constantinople in the sixteenth century. Thankfully the Mughal/Timurid Khan Babur had been inspired to write down in detail about many of the famous musicians at his uncle Husayn's Herati court. As well as being an important source for early Ottoman music, the *Babur Nama's* description of the Herati court music also gives us some more insight into the Persian style of music in Afghanistan at the time. The extramusical applications of the various modes are fascinating and animate the music theory of Late Medieval and early Ottoman period *maqam* music. We have been able to follow the evolution of the *Bashraf* instrumental piece and the *maqam* tradition from Baghdad to Afghanistan, and finally to Ottoman Constantinople.

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<sup>194</sup> John Shore Teignmouth, *Memoirs of the Life, Writings, and Correspondence, of Sir William Jones*, (London, W. Poyntell, 1807), pp. 599-600.





## Chapter Four

### MELODIC MODES: *MAQAMAT*

Most recent scholars who have written on the subject of Middle Eastern art music generally deal with one section of what Amnon Shiloah terms ‘the Great Tradition’<sup>196</sup>. ‘The Great Tradition’ is a particularly accurate term for what is a highly developed style of art music that came into existence as Arab, Persian and Greek music merged in eighth and ninth century Umayyad Damascus and Abbasid Baghdad to become what is now known as the *maqam*.<sup>197</sup> Current scholars generally focus on one of the three main streams of current *maqam* music; Turkish, Arabic or Persian. These three major traditions represent the three main schools of Middle Eastern art music today. Other scholars focus on the less covered traditions that are closely related; Azerbaijani, Central Asian, and other regional styles. Before the period 1650-1700, the art music traditions of the Middle East were much more unified and shared a common language that included modes, rhythms, forms, temperament and instruments. In fact many composers would travel from court to court from an area stretching from Samarkand and Herat to Isfahan, Tabriz, Baghdad, Aleppo, Damascus, Cairo, Jerusalem and Constantinople (etc.).<sup>198</sup> When scholars today just

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<sup>196</sup> Amnon Shiloah, *Music in the World of Islam* (Detroit: Wayne State University Press, 1995), p. xvi, 2, 11.19-20.

Shiloah is one of the few scholars who attempt to cover the bigger picture of Middle Eastern art music.

<sup>197</sup> Henry George Farmer, *A History of Arabian Music to the XIIIth Century* (London: Luzac Oriental, 1929), p. 70-71, 76, 90,

<sup>198</sup> See the life Safi al-Din, the Egyptian composers Emir-I Haj Sayf and Al Masry in Chapter 3.

Regarding the Herati influence also, see Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 39-41. The Herati composer Qul-I Muhammad’s works are in Ali Ufq and Cantemirs notations also.

focus on one area of the Great Tradition, generally based on nationality; Turkish, Arabic etc., the common roots and multicultural conditions that caused this music to emerge in the first place still remain veiled. This applies to the visual arts such as miniature painting also. I attempt to reassemble the Persian, Arabic and Turkish sources to recreate what was previously a much more unified system. I will be referring to both primary and secondary sources, as well as sources on Central Asian, Azerbaijani and other regional traditions. Also, I will reassemble the fragmented pieces of the complex puzzle that is truly a Great Tradition – the *Maqam* tradition. This multicultural *Maqam* tradition brings to mind the Biblical Joseph and his multi coloured coat,<sup>199</sup> in this case Joseph's coat being a metaphor for the *maqam*; many colours united together in one garment.

The melodic modes employed in Middle Eastern and Central Asian art music are referred to as *maqam* (pl. *maqamat*). The *maqam* consists of a scale, two main tetrachord / pentachords or trichords and a particular melodic contour. The scales are heptatonic. The tetrachords, pentachords or trichords are called *jins*,<sup>200</sup> from the Greek *genus*,<sup>201</sup> meaning genre, type or species. The *ajnas* (pl. of *jins*) represent linear chords and the change from one *jins* to another is comparable to a polyphonic chord change. After one has become accustomed to the music of the *maqam*, (which personally took many years of listening to recordings of *maqam* based music), I now

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And Babur, *The Babur-nama in English (Memoirs of Babur)*, translated from the Original Turki Text of Zahiru'd-din Muhammas Babur Padshah Ghazi (1483-1530), by Annette Susannah Beveridge, ), p.xxxi.

<sup>199</sup> Genesis 37: 3.

<sup>200</sup> Johnny Farraj, 'Ajnas (sets): Trichords, Tetrachords and Pentachords', *Arabic Maqam World*, <<http://www.maqamworld.com/ajnas.htm>> [accessed 9 July 2013].

The Turkish spelling is *cins*.

<sup>201</sup> Thomas J. Mathiesen, 'Genus', *Grove Music Online* <[http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article/grove/music/52776?q=genus&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article/grove/music/52776?q=genus&search=quick&pos=1&_start=1#firsthit)> [accessed 9 July 2013].

personally hear the changes in *ajnas* as linear chord changes. I found it interesting that I now hear monophonic medieval Western music and Arabic, Byzantine, Armenian and Jewish chant in much the same way. The process of learning the *maqam* and Eastern music has not only increased my understanding and appreciation of this music but also improved my aural recognition of the linear chord system. This has led to a renewed appreciation of Western art music also, both classical and jazz. After a long process of becoming accustomed the Eastern art music, I have found that I now hear all music differently; perhaps as the Middle Eastern people hear and perceive Western music. The end result has been a renewed appreciation for both the monophonic system of the *maqam* of the East, and the polyphonic one of the West. Both are highly developed, while Eastern art music is lacking in the sphere of polyphony, it makes up for this in its extensive use of the elaboration of the melodic and rhythmic line.

The melodic contour is called *sayr*<sup>202</sup> which means ‘path’. The *sayr* of a *maqam* can be ascending, ascending - descending or descending.<sup>203</sup> Ascending *maqamat* begin on or around the tonic of the scale and firstly emphasise the low *jins*. Following this, the *maqam* proceeds to the dominant and middle *jins*. In conclusion, the ascending *maqamat* descend to the lower tonic via the middle *jins*. The dominant in most ascending *maqamat* is either the fourth or fifth note from the tonic, but in some cases may be another note such as the third.<sup>204</sup> Ascending - descending *maqamat* begin around the middle of the scale, around the dominant note, and emphasise the middle *jins*. The lower *jins* is emphasised after this, and finally the octave is played and the

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<sup>202</sup> The Turkish spelling is *seyir*.

<sup>203</sup> Martin Stokes, ‘Turkey’, IV. Art music, 2. ‘Makam’, *Grove Music Online*  
<http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article/grove/music/44912?q=seyir&search=quick&pos=1&start=1#firsthit> > [accessed 9 July 2013].

<sup>204</sup>, *Maqam Saba*, for example

*maqam* descends to the tonic and lower *jins* via the dominant *jins*. Descending *maqamat* begin on or around the octave of the tonic, and emphasise upper *jins*, then descend to the dominant and middle *jins* and then descend to the tonic and lower *jins*. Descending *maqamat* usually feature substantial development of the melody in the upper register. Ascending and ascending - descending *maqamat* are more common than descending *maqamat*.

The general scale employed in the *maqamat* in the Demetrius Cantemir collection contains seventeen notes from *rast* (C) to *kardani* (c), (shown below as *gerdaniye*).<sup>205</sup> Two of these notes appear to have been enharmonic tones as there were no frets for these notes on the Ottoman *tanbur*. These two notes are both represented by one fret (see picture below) and the difference in names seems to have arisen out of the context in which these notes were used.<sup>206</sup> The first of these are the notes *uzzal* and *saba* F#/Gb. The second occurrence of this concerns the notes *hisar* and *bayati*, G#/Ab. The low register extends to *yegah* (G) below *rast* (C), although may extend rarely to *nerm jahargah*, (low F) in exception<sup>207</sup>. The high register extends to *tiz huseyni* (high a).<sup>208 209</sup> As well as the notes common to Western music there are two additional notes Ed (between Eb and E) and Bd (between Bb and B). I have also limited myself to the earliest pieces in the Cantemir collection; those that belong to

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<sup>205</sup> Turkish spelling of *kardani*.

<sup>206</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 214 – 216, n. p.510.

<sup>207</sup> Ibid., p. 202-203.

<sup>208</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Part 1, Text (London, School of Oriental and African and Studies, 1992), p. xv.

<sup>209</sup> As well as the notes common to Western music there are two additional notes Ed (between Eb and E and Bd (between Bb and B).

what Walter Feldman categorises as ‘Period One,’ (1500-1550) and ‘Period Two’ (1500-1600),<sup>210</sup> as well three or four pieces that may well be earlier compositions.<sup>211</sup>

The reason for showing the general scale from *rast* (C) rather than from *yegah* (G) is that the *maqam* based on the note *rast* and also called *Rast*, is a helpful point of reference<sup>212</sup>. The *maqam Rast* is the most important *maqam* in current Eastern Arabic art music, and also popular in current Turkish art music as well. ‘The *maqam Rast*, for instance evokes a feeling of pride, power, and soundness of mind [...]’.<sup>213</sup> *Maqam Rast* can be thought of mode 1 in the series of basic *maqamat*. A Persian treatise from the sixteenth century attributed to Davrah Safarchi mentions *Maqam Rast* in these important and extra musical contexts: ‘O man of the path, sing in *rast* and go straight (*rast*).’<sup>214</sup> ‘It has been recounted that the Prophet Adam, [...] sang [...], in the mode of *rast*.’<sup>215</sup> And lastly in comparing the *maqamat* with the Holy Angels; ‘First, *rast* (Seraph); second *dogah*<sup>216</sup> (Gabriel) [...]’.<sup>217</sup> Dr. Hormoz Farhat writes concerning the medieval system of *maqamat* that, ‘*Dogah*<sup>218</sup>, *Segah*, *Chahargah*,<sup>219</sup> [...], are purely musical terms which when literally translated, indicate, respectively second

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<sup>210</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 325.

<sup>211</sup> Two pieces attributed to Sultan Walad, (13<sup>th</sup> cent’), 1 to Sultan Korkut (15<sup>th</sup>-16<sup>th</sup> cent’), and one to Sayf al Masry (Timurid, 14<sup>th</sup> -16<sup>th</sup> cent’).

<sup>212</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Part 1, Text (London: School of Oriental and African and Studies, 1992), p. xvi.

<sup>213</sup> Habib Hassan Touma, *The Music of the Arabs* (Oregon: Amadeus Press, 1996), p. 43.

<sup>214</sup> Mehrdad Fallahzadeh, *Two Treatise, Two Streams: Treatise from the Post-Scholastic Era of Persian Writings on Music Theory / Edited, Translated into English by Mehrdad Fallahzadeh* (Maryland: Ibex, 2009), p.84.

<sup>215</sup> Ibid., p. 78.

<sup>216</sup> The Persian spelling of *dugah*.

<sup>217</sup> bid., p. 94.

<sup>218</sup> Persian spelling of *Dugah*.

<sup>219</sup> Persian spelling of *Jahargah*.

place, third place, fourth place [...].'<sup>220</sup> It is important to note here that not every *maqam* is named after the tonic; some are named after the dominant or other important notes that are characteristic of the *maqam*. Some *maqamat* also conclude upon the dominant note. The old form of *Maqam Nawa*, for example originally concluded upon the note *nawa* (g) and the newer form concluded upon *dugah*.<sup>221</sup> 'Above *neva* <sup>222</sup>[...], the makams <sup>223</sup>are named after the notes on which they begin [...] rather than their finalis'.<sup>224</sup>

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<sup>220</sup> Hormoz Farhat, *The Dastgah Concept in Persian Music* (Cambridge University Press, 1991), p. 44.

<sup>221</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 224.

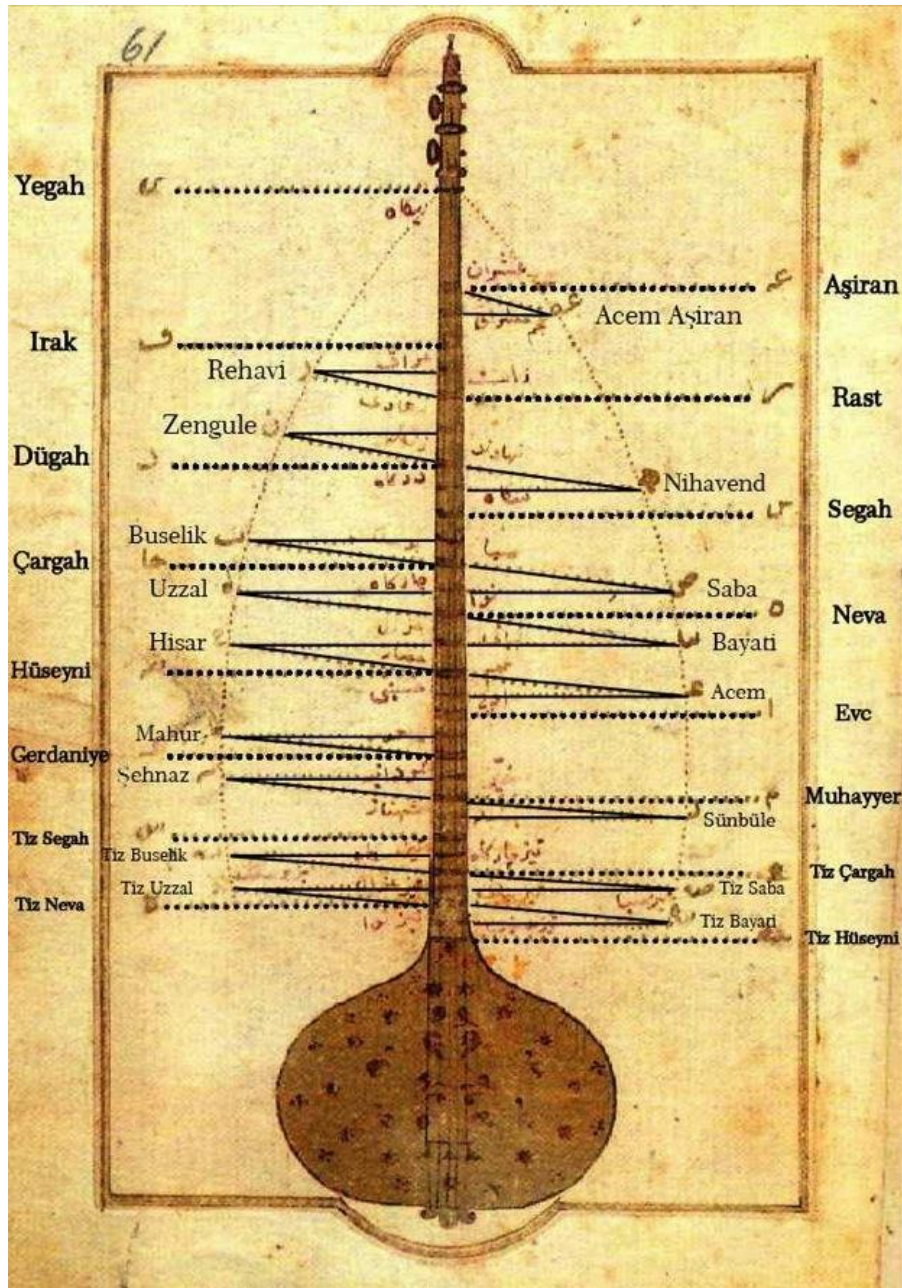
<sup>222</sup> Turkish spelling of *nawa*.

<sup>223</sup> Turkish spelling of *maqam*.

<sup>224</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 196.



## The Notes on the Ottoman *Tanbur* c. 1700



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Here are the basic *maqamat* going up the *Rast* scale:

1. *Rast*

2. *Dugah (Ushshaq)*.<sup>226</sup>

<sup>225</sup> Cantemir's Tanbur from *Kitābu 'İlmi'l-Mūsikī alā vechi'l-Hurūfāt*. p. 131.

<sup>226</sup> Cantemir mentions these alternate names, see below.



3. *Segah*

4. *Jahargah*.

5. *Nawa*.

6. *Huseyni*.

7. *Awj*.

### ***Maqam Rast***



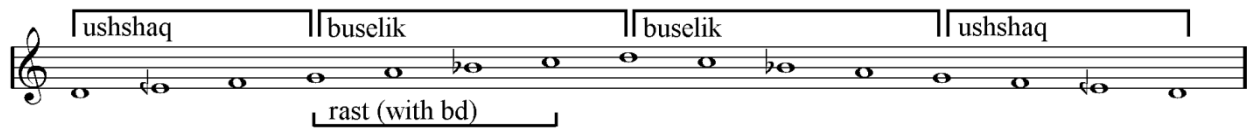
The scale of *maqam Rast* is: *rast* (C), *dugah* (D), *segah* (Ed, between Eb and E), *jahargah* (F), *nawa* (g), *huseyni* (a), *awj* (bd, between b and bb), (*ajam*, bb, used at times when descending) and *kardani* (c). *Maqam Rast* is comprised of *jins Rast* on *rast* (C) and *jins Rast* on *nawa* (g). Sometimes the note *awj* (bd), is lowered to *ajam* (bb) in descent. This results in a change of the *jins* on *nawa* (g) from *jins rast* to *jins buselik*. The *sayr* of *maqam Rast* is of the ascending type<sup>227</sup>. *Maqam Rast* is still a popular *maqam* in the Arab East.<sup>228</sup> *Rast* is also popular in Turkey but the intonation has changed.<sup>229</sup> Aside from intonational variations between Turkey and the Arab East, *maqam Rast* is otherwise the same and identical to the one in the early repertoire.

<sup>227</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul: Pan Yayincilik, 2010), p. 33.

<sup>228</sup> Habib Hassan Touma, *The Music of the Arabs* (Oregon: Amadeus Press, 1996), p. 43.

<sup>229</sup> See chapter 8 Comparison and Interpretation.

*Maqam Ushshaq (Dugah).*<sup>230</sup>



The next *maqam* in the series of modes is based upon the note *dugah* (D). Certain *maqamat* have other names which may be extra musical and not named after a particular note; *Ushshaq*<sup>231</sup> means ‘the lovers’ for example<sup>232</sup>. ‘For Cantemir, [...], the name simply is wrong (i.e. has been wrongly applied to what should have been termed *dugah*)’.<sup>233</sup> The scale of *Maqam Ushshaq* is: *dugah* (D), *segah* (Ed), *jahargah* (F), *nawa* (g), *huseyni* (a), *ajam* (bb), (*awj*, bd), *kardani* (c) , *muhayyer* (d). *Maqam Ushshaq* is comprised of *jins Ushshaq*<sup>234</sup> on *dugah* (D) and *jins buselik* on *nawa* (g). *Jins buselik* is represented here by a pentachord, often also represented by a tetrachord. In ascent the note *awj* (bd) is used in place of *ajam* (bb), this changes the *jins* on *nawa* (from *buselik*) to *rast*. *Maqam Ushshaq* has an ascending *sayr*<sup>235</sup>. *Maqam Ushshaq* is still a popular *maqam* in Turkey. The neutral second (*dugah* – D to *segah* - Ed) in this *maqam* is still used in current Turkish art music, but interestingly is not accounted for in theory.<sup>236</sup> The *maqam Ushshaq* is also common

<sup>230</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 188.

<sup>231</sup> The Persian spelling is *Ossaq*.

<sup>232</sup> Unknown Artist, Illustrated Manuscript of the ‘Rawda al-Ushshaq’ (Garden of Lovers) of Arifi, c. 1560-1575, Ottoman, Turkey, *Harvard Art Museum* <<http://www.harvardartmuseums.org/art/21533>> [accessed 9 July 2013].

<sup>233</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Volume 2: Commentary (London: SOAS, Ashgate, 2002), p. 284.

<sup>234</sup> Now called *jins Bayati* in East Arabic music.

<sup>235</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul: Pan Yayincilik, 2010), p. 108.

<sup>236</sup> Karl Signell, *Makam, Modal Practice in Turkish Art Music* (Florida: Usul, 2004), p. 37.

to current East Arab art music but is usually called *Bayati*. Sometimes the Arab usage retains the *sayr* of modern *Bayati*, but often groups in Syria will begin the *Wasla Bayati* with a famous *Samai Ushshaq* by the Turkish Sufi *nay* player and composer Aziz Dede (1840-1905)<sup>237</sup> and many of the songs are also using the *sayr* of *Ushshaq* not of modern *Bayati* and certainly not in *Bayati* as it was in the time of Ali Ufki and Cantemir, which was called *maqam Bayati* after the note *bayati* (ab), which was a feature of this *maqam*. The note *bayati* does not exist in Arabic or Turkish *maqam* music today. Another example of the simplification of the *maqam* system in East Arabic *maqam* music is that *maqam Ajam Ashiran* is often called ‘*maqam Ajam*’ in modern East Arabic *maqam* music, but not in Turkey, where *Ajam* proper is now a rare *maqam* that mostly appears in Sufi and historical music such as that notated by Ali Ufki and recorded by the Turkish ensemble Bezmara.<sup>238</sup>

### ***Maqam Segah***



The scale of *Maqam Segah* is: *segah* (Ed), *jahargah* (f), *nawa* (g), *huseyni* (a), *awj* (bd) and *tiz segah* (ed). This *maqam* is comprised of *jins Segah* on *segah* (Ed) and *jins Segah* on *awj* (bd). *Jins segah* can refer, (as shown above), to both tetrachord and trichord. The *maqam Segah* in the Cantemir repertoire is the same as that employed in

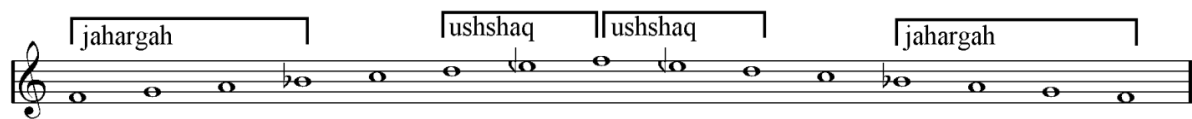
<sup>237</sup> [http://www.eksd.org.tr/bestecilerimiz/neyzen\\_aziz\\_dede.php](http://www.eksd.org.tr/bestecilerimiz/neyzen_aziz_dede.php) (Uşşak Saz Semaisi).

Here is a *Wasla Bayati* concert <<https://youtu.be/7edsO6bl5io>> [accessed 5 February 2017]. The song after the *Samai Ushshaq* by Aziz Dede in this concert is also clearly in *maqam Ushshaq* not (modern or ancient) *Bayati*.

<sup>238</sup> <<http://www.hepsiburada.com/bezmara-17-yuzyil-istanbul-unda-musiki-pm-<music8694988002679>>> <[https://www.youtube.com/watch?v=07n\\_HOVbdAM](https://www.youtube.com/watch?v=07n_HOVbdAM)> [accessed 5 February 2017].

contemporary Arab *maqam* music, except that the note *nahawand* (now called *kurdi*, Eb/D#), is sometimes used as a leading tone to the tonic *segah* (Ed).<sup>239</sup> The current Turkish *Segah maqam* differs in both its intonation<sup>240</sup> and upper *jins* which can be either *jins hijaz* (previously called *jins uzzal*) on *awj* (bd) or *jins ushshaq* on *nawa* (g).<sup>241</sup> The current form of *Segah* in Iran<sup>242</sup> employs *jins ushshaq* on *nawa* (g). *Maqam Segah* has an ascending *sayr*.<sup>243</sup>

### ***Maqam Jahargah***



The scale of *maqam Jahargah* is, *jahargah* (F), *nawa* (g), *huseyni* (a), *ajam* (bb), (*awj*, bd), *kardani* (c) , *muhayyer* (d), *tiz segah* (ed) and *tiz jahargah* (f). *Maqam Jahargah*<sup>244</sup> consists of *jins Jahargah* on *jahargah* (F)<sup>245</sup> and *jins ushshaq* on *dugah* (D)<sup>246</sup> *Jins ushshaq* is represented here by a trichord. *Maqam Jahargah* is still used in *Iraqi maqam*. Also, it features in some other East Arab art music but its contemporary use has become rare excluding Iraq. There are two forms of *maqam Jahargah* in employed in art music of Turkey today; one has the same scale as shown

<sup>239</sup> David Parfitt, 'Theory, List of Arab Maqamat, Maqam Sikah', *the Oud* <<http://www.oud.eclipse.co.uk/sikah.html>> [accessed 30 July 2013].

<sup>240</sup> See chapter 2: *Intonation and Tempo*.

<sup>241</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul: Pan Yayincilik, 2010), p. 58.

<sup>242</sup> Today called *Dastgah Segah* in Iran.

<sup>243</sup> Ibid., p. 58.

<sup>244</sup> Also spelt *Jiharkah*, *Tsahar-gah*, *Djarka* (Arabic variants), or *Chahargah* or *Cahargah* (Persian, the first previously mentioned, n. 19), *Çargâh* (Turkish spelling).

<sup>245</sup> Identical to *jins Ajam* from *Jahargah* (F).

<sup>246</sup> Muhammad Qadri Dalal, *Alep Syria, Improvisations au Luth*, CD liner notes (Ortson Selaif, Seto 808, 985), p.1.

above except the notes *segah* (Ed) and *tiz segah* (ed) have been changed to *buselik* (E) and *tiz buselik* (e). The second version of *maqam Jahargah* in current Turkish use has the same scale as above with the exception of the note *nawa* (G) being changed to *saba* (gb), the note *saba* is played noticeably higher and in practice is played as *tik saba* (gd). Karl Signell and Owen Wright have discussed this in depth.<sup>247</sup> My personal view is that the second version evolved out of a modulation to *maqam Saba*. This modulation appears in one of the two early pieces in *maqam Jahargah* in the Cantemir repertoire.<sup>248</sup> The Persian version is similar to the second version and has the note *tik saba* (gd) above *jahargah* (F) also, the note *dugah* has been lowered to *tik zirgulah* (Dd)<sup>249</sup>. The *sayr* of this *maqam* can be either ascending or ascending - descending.<sup>250</sup> Cantemir writes, ‘The makam Çargâh is a great makam employing basic scale degrees. It takes its own note as the axis of the circle, and whether ascending or descending, it announces itself by means of the note Çargâh.’<sup>251</sup>

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<sup>247</sup> Karl Signell, *Makam, Modal Practice in Turkish Art Music* (Florida Usul: 2004), p. 42-43.

Owen Wright, ‘“Çargâh” in Turkish Classical Music: History versus Theory’, *Bulletin of the School of Oriental and African Studies*, University of London, Vol. 53, No. 2 (1990), pp. 224-244.

<sup>248</sup> Dervis Mustafa, *Çargâh Pesrev, Devr-i Kebir*.

Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Part 1, Text (London: School of Oriental and African and Studies, 1992), p. 406.

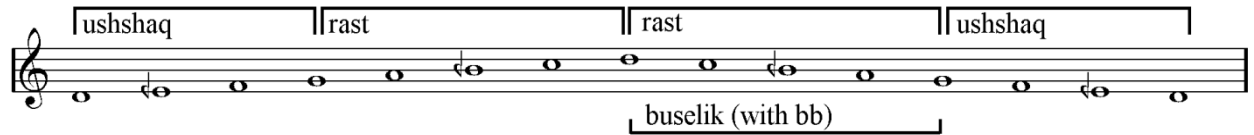
<sup>249</sup> Hormoz Farhat, *The Dastgah Concept in Persian Music* (Cambridge University Press, 1991), p. 10.

<sup>250</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul: Pan Yayincilik, 2010), p. 194.

<sup>251</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 196.

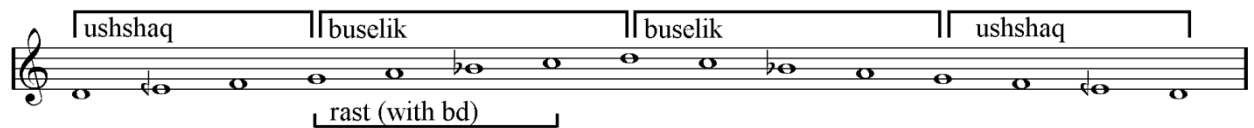
## Maqam Nawa

### Type 1.



*Maqam Nawa* is represented by two forms in the Cantemir repertoire. The first of these; type 1, is comprised of the scale, *dugah* (D), *segah* (Ed), *jahargah* (F), *nawa* (g), *huseyni* (a), *awj* (bd), (*ajam*, bb), *kardani* (c) and *muhayyer* (d). *Maqam Nawa*, type 1 is comprised of *jins Ushshaq* on *dugah* (D), and *jins Rast* on *nawa* (g). The note *awj* (bd) is sometimes replaced with *ajam* (bb) in descent. This form of *maqam Nawa* predominates throughout the Cantemir repertoire.<sup>252</sup>

### Type 2.

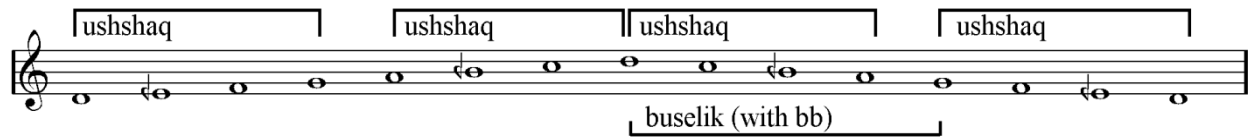


The scale of *maqam Nawa*, type 2 is, *dugah* (D), *segah* (Ed), *jahargah* (F), *nawa* (g), *huseyni* (a), *ajam* (bb), (*awj*, bd), *kardani* (c) and *muhayyer* (d). This is identical to the scale of *Ushshak*, although *maqam Nawa* differs in its *sayr*. *Maqam Nawa*, type 2, is comprised of *jins Ushshaq* on *dugah* (D), and *jins Buselik* on *nawa* (g). The note *awj* (bd) is used in place of *ajam* (bb) in ascent to the upper tonic. *Maqam Nawa*, type 2, had earlier concluded on the note *nawa* (g), this earlier form of the *maqam* is still used

<sup>252</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Volume 2: Commentary (London: Ashgate, 2002), p. 310.

in Iraqi and Persian music<sup>253 254</sup>. I will refer to this earlier version as ‘*Nawa Qadim*’, meaning old or ancient *Nawa*. Both forms of *maqam Nawa* represented in the Cantemir repertoire have an ascending – descending *sayr*<sup>255</sup>.

### ***Maqam Huseyni***



The scale of *maqam Huseyni* is: *dugah* (D), *segah* (Ed), *jahargah* (F), *nawa* (g), *huseyni* (a), *awj* (bd), (*ajam*, bb), *kardani* (c) and *muhayyer* (d). *Huseyni* is comprised of *jins ushshaq* on *dugah* (D) and *jins ushshaq* on *huseyni* (a). The note *awj* (bd) is often replaced with *ajam* (bb) in descending phrases, resulting in a change of *jins* from *ushshaq* on *huseyni* (a) to *buselik* on *nawa* (g). *Maqam Huseyni* has an ascending – descending *sayr*<sup>256</sup> *Huseyni* is the *maqam* employed the most frequently in the Cantemir and Ali Ufki collections of notations.<sup>257</sup> Cantemir writes that, ‘*maqam Huseyni* is the greatest of all the *maqamat*.’<sup>258</sup>

<sup>253</sup> Hormoz Farhat, *The Dastgah Concept in Persian Music* (Cambridge University Press, 1991), p. 81-88, 168-165.

<sup>254</sup> Rob Simms, *The Repertoire of Iraqi Maqam* (Maryland: Scarecrow, 2004), 156-161.

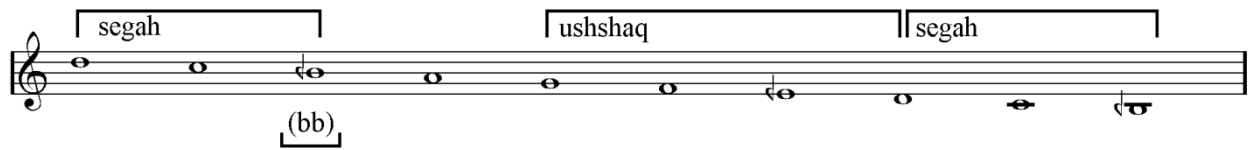
<sup>255</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul: Pan Yayincilik, 2010), p. 121.

<sup>256</sup> Ibid., p. 127.

<sup>257</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), pp. 224-225, p. 234.

<sup>258</sup> Ibid., p. 224.

## Maqam Awj

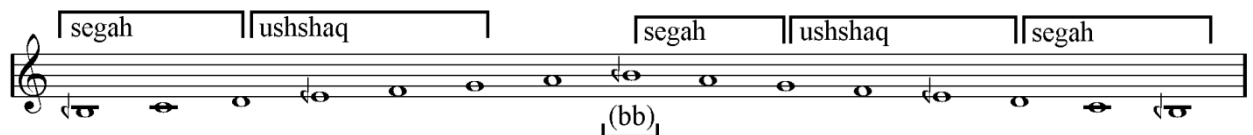


The scale of *maqam Awj* is: *awj* (bd), *huseyni* (a), *nawa* (g), *jahargah* (F), *segah* (Ed), *dugah* (D), *rast* (C) and *iraq* (Bd). *Maqam Awj* is comprised of *jins segah* on *awj* (bd), *jins ushshaq* on *dugah* (D) and *jins segah* on *iraq* (Bd). The upper *segah jins* on *awj* (bd) extends beyond the upper tonic. The note *ajam* (bb) is sometimes used in descending phrases. *Maqam Awj* has a descending *sayr*.<sup>259</sup> This *maqam* is the final in the series based upon the seven basic degrees of the *Rast* scale.

## Maqamat Based on Additional Notes

1. *Maqamat based on other notes of the Rast scale*

### Maqam Iraq



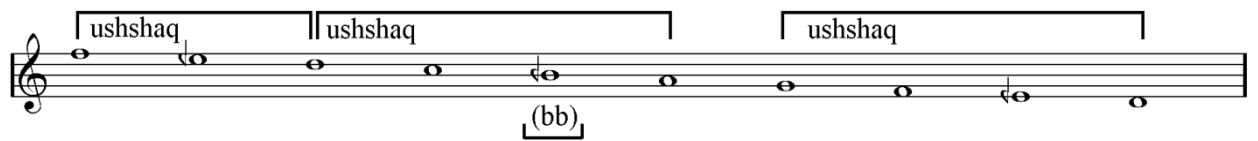
The scale of *maqam Iraq* is: *iraq* (Bd), *rast* (C), *dugah* (D), *segah* (Ed), *jahargah* (F), *nawa* (g), *huseyni* (a) and *awj* (bd). *Iraq* is comprised of *jins segah* on *Iraq* and *jins ushshaq* on *dugah* (D). *Maqam Iraq* shares the same scale with *maqam Awj*. *Maqam Iraq* can be ascending<sup>260</sup> or ascending–descending<sup>261</sup>.

<sup>259</sup> Ibid., p. 85.

<sup>260</sup> David Parfitt: 'Theory, Turkish makamlar, List of common makamlar, Irak makami', *The Oud* <<http://www.oud.eclipse.co.uk/irak.html>> [accessed 16 July 2013].



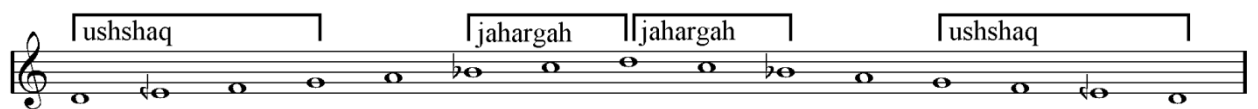
### ***Maqam Muhayyer***



The scale of *maqam Muhayyer* is: *muhayyer* (d), *kardani* (c), *awj* (bd), (*ajam*, bb), *huseyni* (a), *nawa* (g), *jahargah* (F), *segah* (Ed) and *dugah* (D). *Maqam Muhayyer* is comprised of *jins ushshaq* on *muhayyer* (d), *jins ushshaq* on *huseyni* (a) and *jins ushshaq* on *dugah* (D). The upper *ushshaq jins* on *muhayyer* (d) extends beyond the upper tonic. The note *awj* (bd) is often replaced with *ajam* (bb) in descent to the lower tonic. *Muhayyer* has a descending *sayr*.<sup>262</sup>

2. *Maqamat* based on *Ajam* (bb) and other notes not found in the *Rast* scale.

### ***Maqam Ajam***



The scale of *maqam Ajam* is: *dugah* (D), *segah* (Ed), *jahargah* (F), *nawa* (g), *huseyni* (a), *ajam* (bb), *kardani* (c) and *muhayyer* (d). *Maqam Ajam* consists of *jins ajam* on *ajam* (bb) and *jins ushshaq* on *dugah* (D). *Ajam* has an ascending - descending *sayr*.

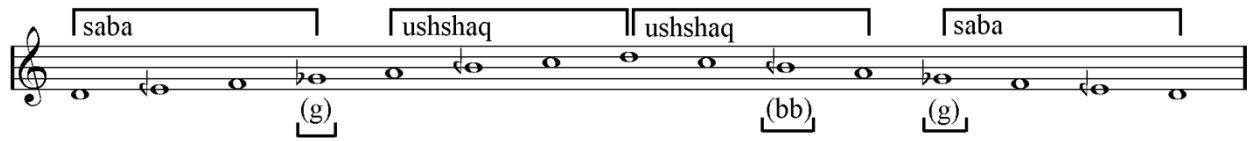
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<sup>261</sup> Eugenia Popescu Judetz, *Sources of 18th Century Music: Panayiotes Chalathzoglou and Kyrillos Marmarinos' Comparative Treatises on Secular Music* (Istanbul, Pan Yayincilik, 2000), p. 116.

<sup>262</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul, Pan Yayincilik, 2010), p. 126.

<sup>263</sup> Ibid., p. 96.

### *Maqam Saba Qadim*<sup>264</sup>



The scale of *Maqam Saba* is: *dugah* (D), *segah* (Ed), *jahargah* (F), *saba* (gb), (*nawa*, g), *huseyni* (a), *awj* (bd), (*ajam* bb), *kardani* (c) and *muhayyer* (d). *Maqam saba qadim* consists of *jins saba* on *dugah* (D) and *jins ushshaq* on *huseyni* (a). I use the term ‘*qadim*’ again here, to differentiate this version of *maqam Saba* from the modern *maqam Saba*. The note *saba* (gb) is often used interchangeably with the note *nawa* (g) in compositions. Also, *ajam* (bb) sometimes replaces *awj* (bd) in descent. *Maqam saba* is named after the note *saba* (gb), this is the flattened fourth degree from *dugah* (D). This flattened fourth is contrasted with the perfect fourth *nawa* (g) in compositions. The scale of *maqam Saba* is the same as that used in current East Arabic art music but the upper *jins* is *hijaz* (previously called *jins uzzal*) on *jahargah* (F). This is the same in current Turkish art music, but the fourth degree; *saba* (gb) is significantly higher than its Arab (and earlier) counterpart. *Saba (Qadim)* has an ascending-descending *sayr*.

### *Maqam Uzzal*



*Maqam Uzzal* has the scale of: *dugah* (D), *segah* (Ed), *uzzal* (F#), *nawa* (g), *huseyni* (a), *awj* (bd), *kardani* (c), (*shanaz*, c#) and *muhayyer* (d). *Maqam Uzzal* consists of

<sup>264</sup> The Turkish spelling is *kadim*.

*jins uzzal* on *dugah* (d), (now called *jins hijaz*), and *jins ushshaq* on *huseyni* (a). Sometimes the note *kardani* (c) is raised to *shanz* (c#) which changes the upper *jins* from *jins ushshaq* to *jins uzzal* on *huseyni* (a). The note *zirgulah* (C#) is used as the leading tone to *dugah* (D) in ascending cadences. There are intonational changes in the modern Turkish *maqam Uzzal*. *Uzzal* is called *Hijaz* or *Hijaz Diwan* (in Iraq) in current East Arab art music.<sup>265</sup> *Uzzal* is an ascending- descending *maqam*.<sup>266</sup>

### ***Maqam Mahur***



The scale of *maqam Mahur* is *kardani* (c), *mahur* (b), *huseyni* (a), *nawa* (g), *jahargah* (F), *buselik* (E), *dugah* (D) and *rast* (C). *Maqam Mahur* consists of *jins jahargah* on *kardani* (c), *jins jahargah* on *nawa* (g) and *jins jahargah* on *rast* (C). *Mahur* is common to current Arab, Turkish and Persian art music. In current Arab art music *maqam Mahur* employs *jins rast* on *kardani* (c), *jins jahargah* on *nawa* (g) and *jins rast* on *rast* (C). Often *maqam Mahur* in current Turkish art music practice mostly employs a descending *Rast* scale with *tiz segah* (ed), *awj* (bd) and *segah* (Ed) in place on *tiz buselik* (e), *mahur* (b) and *buselik* (E).<sup>267</sup> The current Persian *Mahur*,<sup>268</sup> is the same as the scale above but is not played in a descending manner.<sup>269</sup> *Mahur* is still

<sup>265</sup> Rob Simms, *The Repertoire of Iraqi maqam* (Oxford, Scarecrow Press, 2004), p. 104.

*Diwan* meaning '5', i.e. the note *huseyni* see above reference.

<sup>266</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Volume 2: Commentary, (London, SOAS, Ashgate, 2002), p. 156.

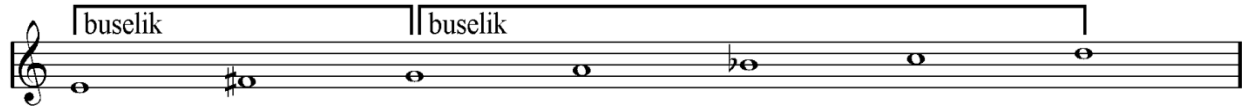
<sup>267</sup> Karl Signell, *Makam, Modal Practice in Turkish Art Music* (Florida, Usul, 2004), p. 38-39.

<sup>268</sup> Today called *Dastgah Mahur*.

<sup>269</sup> Hormoz Farhat, *The Dastgah Concept in Persian Music* (Cambridge University Press, 1991), p. 89.

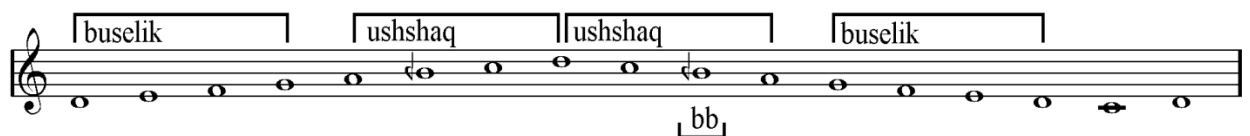
described as the scale shown above in current theory despite this contradiction between theory and practice.<sup>270</sup> *Mahur* is a descending *maqam*.<sup>271</sup>

### ***Maqam Nishabour***<sup>272</sup>



*Maqam Nishabour* has the scale: *buselik* (E), *uzzal* (F#), *nawa* (G), *huseyni* (a), *ajam* (bb), *kardani* (c) and *muhayyer* (d). The *maqam* does not extend to the the octave (*tiz buselik* – e). *Maqam Nishabour* consists of *jins buselik* on *buselik* (E) and *jins buselik* on *nawa* (g). This *maqam* is extinct in current East Arab art music, and is very rare in current Turkish art music as well. This *maqam* is not used in current Persian art music. In current Turkish theory, the note *uzzal* (now called *hijaz*; (F#), is played one comma lower than *uzzal* and called *him hijaz*.<sup>273</sup> Therefore, the lower *jins* is called *jins nishabour* rather than *jins buselik*.<sup>274</sup> *Nishabour* is an ascending - descending *maqam*.<sup>275</sup>

### ***Maqam Buselik***



<sup>270</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul, Pan Yayıncılık, 2010), p. 49

<sup>271</sup> Ibid., p. 49.

<sup>272</sup> The Turkish spelling is *Nişabur*.

<sup>273</sup> See chapter 2: Intonation and Tempo.

<sup>274</sup> Nail Yavuzoglu, *Türk Müziğinde Makamlar ve Seyir Özellikleri* (Istanbul, Pan Yayıncılık, 2011), p. 118

<sup>275</sup> Ibid., p. 118.

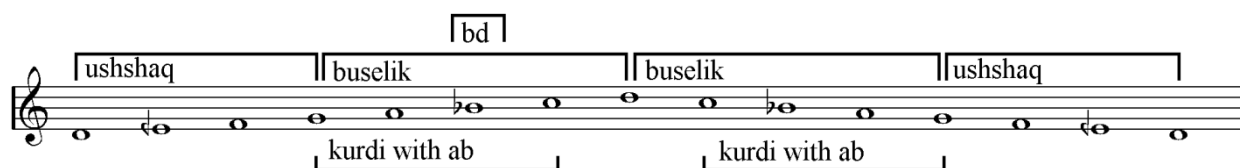
The scale of *maqam Buselik* is: *dugah* (D), *buselik* (E), *jahargah* (F), *nawa* (g), *huseyni* (a), *awj* (bd), (*ajam*, bb), *kardani* (c) and *muhayyer* (d). Sometimes the note *awj* (bd) is replaced with *ajam* (bb) in descending phrases. *Maqam Buselik* is rare in current East Arab art music today. *Buselik* is still employed in modern Turkish art music, although the upper *jins* is now often either *kurdi* (a, bb, c, d) on *huseyni* (a) or *uzzal* (now called *jins hijaz*), on *huseyni* instead of *ushshaq*. The note *zirgulah* (C#) is used in place of *rast* (C), as the leading tone to the finalis *dugah* (D) in current Turkish art music. The *ushshaq jins* on *huseyni* is still used in some modern compositions as well.<sup>276</sup> The *sayr* of *maqam Buselik* can be either ascending or ascending – descending.<sup>277</sup>



<sup>276</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul, Pan Yayıncılık, 2010), p. 84.

comma<sup>278</sup>) in *jins uzzal* (now called *jins hijaz*). The series of notes shown above as *jins hisar*; *dugah* (D), *segah* (Ed), *jahargah* (F) and *hisar* (g#), is not used in current Turkish music. Rather, the note *nawa* (g) replaces the sharpened fourth *hisar* (g#) in concluding the *maqam*. In Byzantine chant *maqam Hisar* resembles the trichord *spathi*; *nim hisar* (g# - 1 comma), *huseyni* (a) and *tik ajam* (bb + 1 comma)<sup>279</sup>. In Byzantine music *spathi* is not considered a unique mode but trichords that give chromatic flavor to some modes.<sup>280</sup> *Maqam Hisar* resembles *gushe*<sup>281</sup> *Hesar* in current Persian art music.<sup>282</sup> In theory books Persian *gushe Hesar* is in the *rast* (C) key but is transposed here to *dugah* pitch (D) for comparative analysis. *Maqam Hisar* has an ascending - descending *sayr*.<sup>283</sup>

### ***Maqam Bayati***



The scale of *maqam Bayati* is: *dugah* (D), *segah* (Ed), *jahargah* (F), *nawa* (g), *huseyni* (a), (*bayati*, ab), *ajam* (bb), (*awj*, bd), *kardani* (c) and *muhayyer* (d). The note *ajam* (bb) is replaced with *awj* (bd) in ascent to the upper tonic *muhayyer* (d). The

<sup>278</sup> See chapter 2: Intonation and Tempo.

<sup>279</sup> See chapter 2: Intonation and Tempo.

<sup>280</sup> Leonardis Goumas, personal communication, (email), 5 / 8 / 2013.

<sup>281</sup> The term *gushe* means 'corner, section, and piece'. Hormoz Farhat, *The Dastgah Concept in Persian Music* (Cambridge University Press, 1991), p. 22 & p. 59

<sup>282</sup> Ibid., p. 59.

<sup>283</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul, Pan Yayincilik, 2010), p. 171.

note *bayati* (ab), <sup>284</sup> sometimes replaces the note *huseyni* (a), this mostly occurs in descending motives. The series of notes: *nawa* (g), *bayati* (ab), *ajam* (bb) and *kardani* (c) is called *jins kurdi*. *Maqam Bayati* is used in both current Turkish and East Arabic art music, although the *maqam* has evolved to become the modern *maqam* of *Bayati*. Pieces in *maqam Bayati* and *maqam Ushshaq* are treated as the same *maqam*; *Bayati*, in current East Arab art music. In current Turkish music, the difference between *maqam Ushshaq* and *maqam Bayati* is in the *sayr*, whereas the scale is identical. *Maqam Ushshaq* has an ascending *sayr*, whereas *Bayati* has an ascending – descending *sayr*. *Jins kurdi* is not used in modern *Bayati*, instead *jins uzzal* (now called *jins hijaz*), on *nawa*; *nawa* (g), *tik hisar* (ad), *mahur* (b), and *kardani* (c), is sometimes used in place of *jins buselik* on *nawa*, when this transposition of *jins hijaz* on *nawa* occurs in modern Turkish and East Arabic *maqam*, musicians conceive of this as an idiomatic temporary shift to (modern) *maqam Qarjigar*, also often called *maqam Bayati Shuri* in East Arabic *maqam* music. In current Turkish art music the *jins uzzal* (hijaz) employs the notes *tik hisar* (ad) which is played lower (ab + 1 comma), and *mahur* (b) which is also replaced with *awj* (modern pitch; b – 1 comma). *Dastgah Shur* in current Persian art music is similar to *maqam Bayati*. *Dastgah Shur* also has a moveable note a called a *moteqayyer*, <sup>285</sup> this note is *huseyni* (a), which is lowered by a microtone to *tik hisar* (ad) in some descending phrases. This moveable note resembles the change from *huseyni* (a) to *bayati* (ab) in the early form of *maqam Bayati* (shown above), in practice one may slide down the pitch and this effect can be quite dramatic. One of the early pieces in the Cantemir collection in *maqam Bayati*

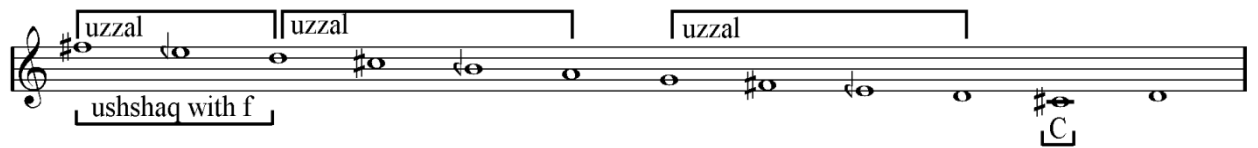
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<sup>284</sup> As mentioned, *bayati* is no longer a note name in Turkish or Arab art music. Today the name *hisar* is employed for both g# and ab.

<sup>285</sup> Hormoz Farhat, *The Dastgah Concept in Persian Music* (Cambridge University Press, 1991), p. 27.

features the notes *huseyni* (a) and *bayati* (ab) in descending succession,<sup>286</sup> a slide would be effective here for example. The piece referred to here, *Bashraf Bayati*, was also, interestingly, composed by an anonymous Persian composer from the 16<sup>th</sup> century. *Maqam Bayati* is an ascending – descending *maqam*.<sup>287</sup>

### ***Maqam Shanaz***<sup>288</sup>



*Maqam Shanaz* has the scale: *muhayyer* (d), *shanaz* (c#), *awj* (bd), *huseyni* (a), *nawa* (g), *uzzal* (F#), *segah* (Ed) and *dugah* (D). *Maqam shanaz* shares the same scale as *maqam Uzzal*. In some pieces the upper extension of the *maqam* is *jins ushshaq* on *muhayyer* (d). Some pieces have the note *rast* (C) in place of *zirgulah* (C#). As mentioned, there are intonational differences in the modern Turkish *maqam uzzal* (*hijaz*) that differ from the earlier form. In current East Arabic art music *maqam Shanaz* is like the form shown above, but the notes *tiz segah* (ed), *awj* (bd) and *segah* (Ed), are replaced by *sunbule* (eb), *ajam* (bb) and *nahawand* (Eb, now called *kurdi*) respectively. *Maqam Shanaz* is a descending *maqam*.<sup>289</sup>

<sup>286</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Part 1, Text (London, School of Oriental and African and Studies, 1992), p. 219 (bar 8).

<sup>287</sup> Murat Aydemir, *Turkish Music Makam Guide* (Istanbul, Pan Yayincilik, 2010), p. 111.

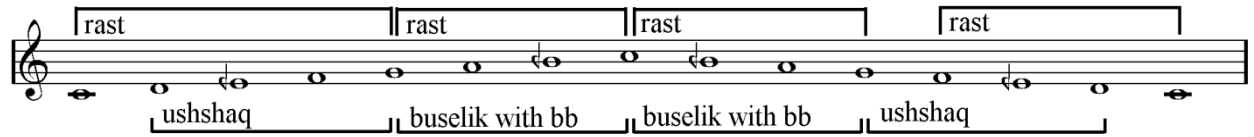
<sup>288</sup> The Turkish spelling is *Sehnaz*.

<sup>289</sup> *Ibid.*, p. 166.

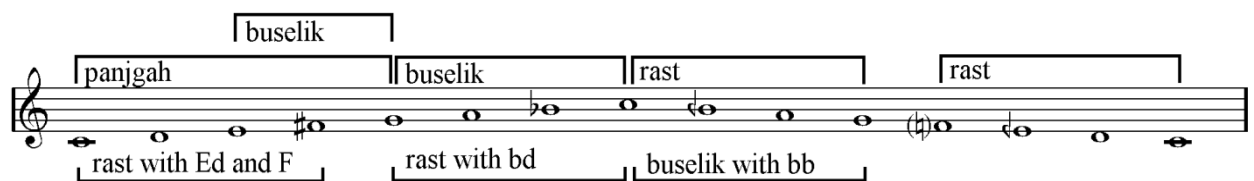


## Maqam Panjgah

### Type 1: *Panjgah-I Asil*



### Type 2: *Panjgah-I Zaid*



*Maqam Panjgah* exists in two forms, as with *maqam Nawa*. The first type is named *Panjgah-I Asil*, and the second type, *Panjgah-I Zaid*.<sup>290</sup> Both forms exist in the Cantemir repertoire. Cantemir considered the type 1 version of *Panjgah* to be the older (*qawl-I 'atik*), and type 2, the newer (*qawl- I jadid*).<sup>291</sup> The first form; *Panjgah-I Asil*, is the most frequent in the Cantemir repertoire. *Maqam Panjgah*, type 1; *Panjgah-I Asil*, has the scale: *rast*, (C), *dugah* (D), *segah* (Ed), *jahargah* (F), *nawa* (g), *huseyni* (a), *ajam* (Bb), (*awj*, bd), and *kardani* (c). This resembles the scale of *Rast*, but with the secondary emphasis of *jins ushshaq* on *dugah* (D). Cantemir related that the old form of *maqam Panjgah* was a compound of *maqamat Nawa* and *Rast*. Cantemir commented that, in his opinion, the older version could not be differentiated from *maqam Rast*.<sup>292</sup> Also of interest in the fact that pieces in the old *maqam*

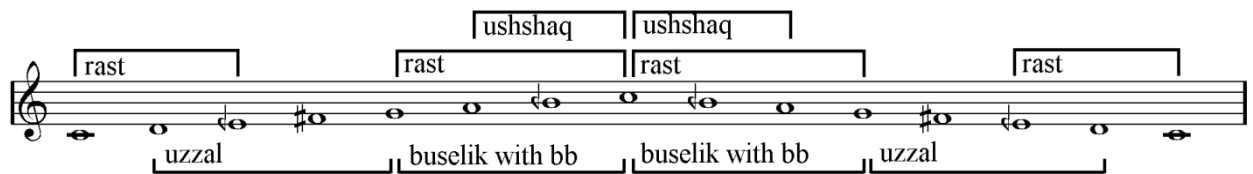
<sup>290</sup> Ibid p. 38-39.

<sup>291</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Volume 2: Commentary, (London, SOAS, Ashgate, 2002), p. 115-116.

<sup>292</sup> Ibid., p. 116.

*Panjgah-I Asil* are considered to simply be in *maqam Rast* when they appear in the Ali Ufki collection.<sup>293</sup> *Maqam Panjgah*, type 2; *Panjgah-I Zaid*, has the scale of *rast* (C), *dugah* (D), *buselik* (E), (*segah*, Ed), *uzzal* (F#), (*jahargah*, F), *nawa* (g), *huseyni* (a), *ajam* (bb), (*awj*, bd) and *kardani* (c). Cantemir considered *Panjgah* a compound *maqam*,<sup>294</sup> consisting of *maqam Rast* and *maqam Nishabour*.<sup>295</sup> This concept only applies to *Panjgah-I Zaid*, as *Panjgah-I Asil* bears no relation to *maqam Nishabour*. The second type; *Panjgah-I Zaid* is employed in modern compositions and practice.<sup>296</sup> Both forms of *maqam Panjgah* have an ascending-descending *sayr*.<sup>297</sup>

### ***Maqam Nakriz***<sup>298</sup>



The scale of *maqam Nakriz* is *rast* (C), *dugah* (D), *segah* (ED), *uzzal* (F#), *nawa* (g), *huseyni* (a), *ajam* (bb), (*awj*, bd) and *kardani* (c). ‘*Maqam Nakriz* ‘behaves exactly like *Uzzal*’,<sup>299</sup> but with its finalis on *rast* (C). When considering this comment; ‘*behaves exactly like Uzzal*’, it became necessary to add *jins ushshaq* on *huseyni* (a) as this is part of the structure of *maqam Uzzal*. One divergence from *Uzzal* though, is

<sup>293</sup> Ibid., p. 557-558.

Many pieces in the Cantemir repertoire also appear in the Ali Ufki collection.

<sup>294</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 228.

<sup>295</sup> Ibid., p. 230.

<sup>296</sup> Murat Aydemir, *Turkish Music Makam Guide*, (Istanbul, Pan Yayincilik, 2010), p. 38.

<sup>297</sup> Ibid., p. 38.

<sup>298</sup> Turkish spelling is *Nikriz*.

<sup>299</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 230.

that the dominant note is *nawa* (g) in *Nakriz* rather than *huseyni* (a), as with *Uzzal*. The intonational differences between modern *maqam Nakriz* and the old type are the same that apply to *maqam Uzzal* ‘The feeling that the *Nikriz* flavor arouses is different from the *Hicaz*<sup>300</sup> flavor’.<sup>301</sup> The upper *jins* is generally *rast* or *buselik* on *nawa*. The *sayr* of *maqam Nakriz* can be either ascending or ascending-descending.<sup>302</sup>

### ***Maqam Nahawand*<sup>303</sup> *Qadim***



The scale of *Maqam Nahawand* is *rast* (C), *dugah* (D), *nahawand* (Eb)<sup>304</sup>, *jahargah* (F), *nawa* (g), *huseyni* (a), *ajam* (bb) and *kardani* (c). The reason for attaching ‘*qadim*’ to this *maqam* is due to differences between the old and modern forms of *Nahawand*. The modern form of *maqam Nahawand* uses either *jins kurdi* (D, Eb, F, g, in *Nahawand*; g, ab, bb, c) or *jins uzzal* pitched on *nawa*.<sup>305</sup> This form of *maqam Nahawand*, however, uses *jins buselik* as the secondary *jins*. Therefore, *maqam Nahawand Qadim* is comprised of *jins buselik* on *rast* (C) and *jins buselik* on *nawa*

<sup>300</sup> The Turkish spelling of *Hijaz* is *Hicaz*.

*Jins Uzzal*.

<sup>301</sup> Murat Aydemir, *Turkish Music Makam Guide*, (Istanbul, Pan Yayincilik, 2010), p. 55.

<sup>302</sup> Ibid., p. 55.

<sup>303</sup> The Turkish spelling is *Nihavent* or *Nihavend*.

<sup>304</sup> The note *nahawand* is now called *kurdi*.

<sup>305</sup> This transposition of *jins uzzal* to the *nawa* pitch is called *jins araban* in current Turkish art music.

Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 435.

(g). The note *qawasht* (B)<sup>306</sup> is employed as the leading note to the tonic in cadences.

*Maqam Nahawand*<sup>307</sup> is an ascending-descending *maqam*.<sup>308</sup>

### ***Maqam Sunbule***



*Maqam Sunbule* has the scale: *muhayyer* (d), *kardani* (c), *ajam* (bb), (*awj*, bd), *huseyni* (a), *saba* (gb), (*nawa*, g), *jahargah* (F), *segah* (Ed) and *dugah* (D). Like *maqam Panjgah*, *maqam Sunbule* is a compound *maqam*. *Maqam sunbule* consists of a blend of *maqam Muhayyer*, *Ajam* and *Saba*. These *maqamat* are generally juxtaposed in this particular order to create the *maqam Sunbule*.<sup>309</sup> The conclusion of *Sunbule* is achieved with the descending *saba jins*. This type of compound *maqam* would lead the way for many the creation of many new compounds in the 17<sup>th</sup> century.<sup>310</sup> Not surprisingly, the note *sunbule* (eb) features in the compositions in this *maqam*. *Maqam Sunbule* has a descending *sayr*.<sup>311</sup>

<sup>306</sup> The Turkish spelling is *gevest*.

<sup>307</sup> With both the *qadim* (old), and *jadid* (new) versions.

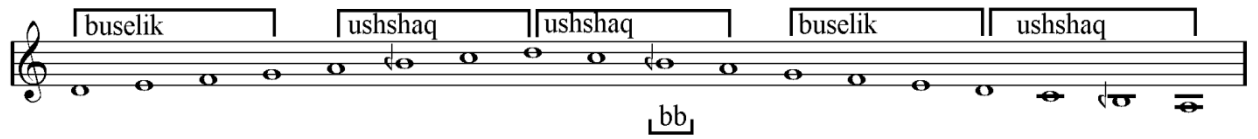
<sup>308</sup> Murat Aydemir, *Turkish Music Makam Guide*, (Istanbul, Pan Yayincilik, 2010), p. 87.

<sup>309</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 230.

<sup>310</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 230.

<sup>311</sup> *Ibid.*, p. 230.

### *Maqam Ushayran*<sup>312</sup> *Buselik*



*Maqam Ushayran Buselik*<sup>313</sup> has the scale of *Buselik*; *dugah* (D), *buselik* (E), *jahargah* (F), *nawa* (g), *huseyni* (a), *awj* (bd), (*ajam*, bb), *kardani* (c) and *muhayyer* (d) compounded with a descending *jins ushshaq* on *huseyni ushayran* (A); *dugah* (D), *rast* (C), *iraq* (Bd) and *huseyni ushayran* (A). *Maqam Ushshayran Buselik* has an ascending-descending *sayr*.

### Conclusion

We can observe from this chapter that the *maqamat* in use in sixteenth-century Constantinople is closely related to the contemporary Turkish, East Arabic and Persian modes that are employed in musical performances and theory today. There are some minor differences regarding intonation and mode-names, but as we have seen from the many references to *The Turkish Maqam Guide*, written by the contemporary Ottoman *Tanbur* virtuoso Murat Aydemir, and also to Rob Simms and Hormoz Farhat's studies on Iraqi and Persian art music, that there is a considerable overlap of these modal systems in use today and the music that was performed at the early Ottoman court. By reassembling the many pieces of this 'puzzle' we have been able to bring together the now dispersed parts of what was a musical whole – the *Maqam*, and then to use these findings in current interpretations of the music of the early Ottoman court.

<sup>312</sup> The Turkish spelling is *Asirian*.

<sup>313</sup> This *maqam* is Called *Buselik Ushayrani* in Cantemir's notations but *Ushayran Buselik* in Ali Ufki's . I employ Ali Ufki's terminology as it is the older of the two.

## Chapter Five

### RHYTHMIC MODES: *USUL*

The rhythms in Ottoman art music are called *usul*. The *usuller* (pl. of *usul*) are considered to be rhythmic modes just as the *maqamat* are considered melodic modes. The rhythmic modes in current Turkish and Arabic art music range from 2/4 to 120/8. In the repertoires of Ali Ufki and Demetrius Cantemir the *usuller* range from 6/8 and 8/8 to 48/8 and 88/8. There is also a 120/8 *usul* (the same as mentioned above), although this is really a compound *usul* that has a series of diverse rhythms played in a particular order of succession. The total number of beats in this compound *usul*, called *Zenjir*, equals one hundred and twenty. This is not the case for the eighty eight *usul* or other long rhythmic cycles; they are not compounded of shorter cycles, and each bar adds up to the given time signature. The longer *usuller* may seem complex at first, and indeed some are quite complex, although all of them are simply comprised of different groupings of two and three beats. An example of this is the *usul Dawr Rewan* which is a 14/8 time signature that is comprised of 3, 2, 2, 3, 2 and 2. There is a rhythm used in current Arabic, Turkish, Persian, Afghan, Indian, Greek and Balkan music which, in the Arabic and Turkish modern theoretical systems is named *Dawr Hindi*, which translates as ‘Indian rhythm’. *Dawr Hindi* has a 7/8 or 7/4 time signature and is comprised of 3, 2 and 2. The *usul Dawr Rewan* is less common than *Dawr Hindi* in current Turkish and Arabic art music although in essence they are basically the same. *Dawr Rewan* simply has two cycles of the modern *Dawr Hindi* per bar.

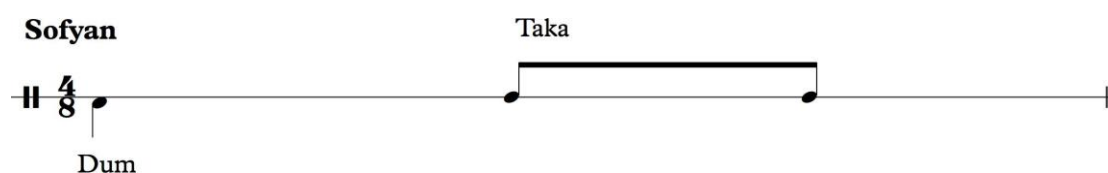
This brings us to the other crucial aspect of the *usuller*; there are two basic sounds on the percussion instruments that are referred to as ‘*dum*’ and ‘*tak*’. The *dum* sound is produced at the centre of the drum, and the *tak* sound is produced at the edge of the drum.<sup>314</sup> The *dum* stroke is notated below the line, the *tak* stroke above the line, and the *taka* on the line. The majority of the compositions from the instrumental repertoire contained within the Ali Ufki and Demetrius Cantemir repertoires are called *Bashraf*: prelude or instrumental piece. The other instrumental genre is the *Samai*. The *Samai*’ are entirely 6/8 pieces in Ali Ufki and are mostly 6/8 pieces in Cantemir. This *usul* is called *Samai*. Around the time contemporary with Demetrius Cantemir’s notations (circa 1700), another *usul* was used alongside the *Yuruk Samai usul* called *Samai-i Lenk* that is a 10/8 cycle, this evolved into the current form of *Samai* that is in 10/8<sup>315</sup> with the final section before the concluding refrain being in *Samai*. Now we will move on to the individual *usuller* cycles, beginning with the shorter and simpler rhythmic cycles and progressing to the longer and more complex ones. This analysis will conclude with the 88/8 *usul* named *Fatih Darb*. The compound *usul Zenjir* will be examined separately. This series of rhythmic cycles will conclude with the 88/8 *usul* named *Fatih Darb*. The compound *usul Zenjir* will be examined separately. The first of these *usuller* cycles in the series is the *usul* named *Sofyan*. The *Sofyan* cycle has a 4/8 beat cycle. As mentioned above, the *dum* stroke is notated **below** the line, the *tak* stroke **above** the line, and the *taka* **on** the line. Some *dums* and *taks* are written above for ease of reading. It would be excessive

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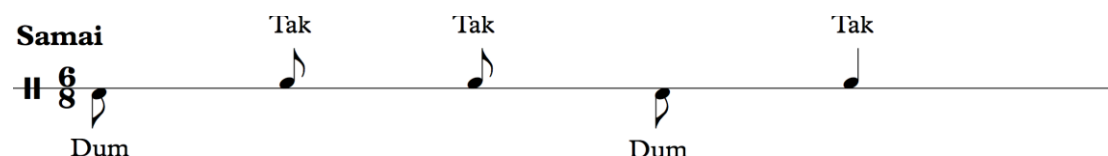
<sup>314</sup> Habib Hassan Touma, *The Music of the Arabs* (Oregon: Amadeus Press, 1996), p. 48.

<sup>315</sup> The current 10/8 *usul* for the modern *Samai* pieces is either *Aksak Samai* (often employed in current Turkish art music), or *Samai Thaqil* (employed in current Arabic art music).

and impractical to write out all the *dums* and *taks* once one understands the system of rhythmic notation. This system is common to contemporary Arabic art music rhythmic notation. Owen Wright has chosen to write the *dum* strokes above the line, and the *tak* strokes below the line in his book of transcriptions.<sup>316</sup> Douglas Brush, a master of Middle Eastern percussion now based in Canterbury NZ, mentioned to me, after looking at Wright's notations, that the rhythmic notation seemed to be 'upside down'. Wright's system does not seem to be a particularly helpful way to notate the rhythms from a performance standpoint. I hope that the return to a more logical way of notating these cycles will prove more practicable, for musicians as well as scholars.



This is a very common Sufi rhythm today, both in Turkey and Syria and is also used in modern Turkish art music. The *usul Sofyan* is rare in the Ali Ufki and Cantemir notations. It only appears two times in Cantemir and not at all in the notations of Ali Ufki.

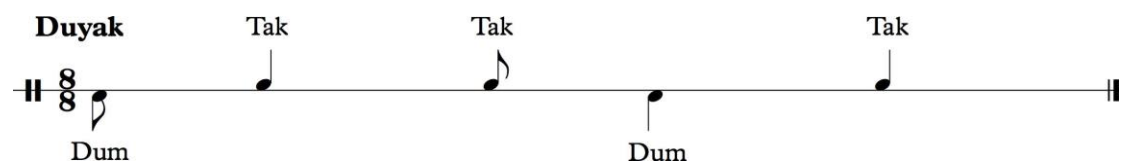


The second *usul* in this series is the 6/8 rhythmic cycle named *Samai*. This *usul* is today called *Yuruk Samai*. One piece in the Cantemir collection has a note in the margin of the page that says '*yuruk calinir*', which means 'played fast'. Also, another

<sup>316</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations, Part 1, Text* (London: School of Oriental and African and Studies, 1992).



piece in Cantemir has a note in the margin that says ‘*hane-i sani yuruk calinir*’; ‘*khana* 2 is played fast’.<sup>317</sup> In contemporary performance it is common in performance practice to gradually increase the tempo of the *Samai* pieces until becoming quite fast. Interestingly, this type of piece is employed in the *Mawlawi*<sup>318</sup> ‘whirling dervish’ dance ceremony near the end of a musical suite that accompanies the dance; this is called the *Son Yuruk Samai* and increases in tempo until very quick. The *usul Samai* has a structure of 3, 3 but there is often a lot of hemiola play in the melodic phrasing, effectively replacing 3, 3 with 2, 2 and 2 which gives the effect of shifting between triple and duple metre. The pieces in this particular *usul* can be considered a separate genre from the majority of the pieces in the notations in Ali Ufki and Cantemir. The headings of the pieces have *Samai* in place of *Bashraf*. Also the latter pieces in the 10 /8 *usul* named *Samai-i Lank* also have the title *Samai*.<sup>319</sup> The *usul Samai-i Lank* will be covered in later in this chapter. As shown above the *usul Samai* is represented by *dum, tak, tak, dum* and *tak*, the last beat is a rest although sometimes a fill is used. The cycle *Samai* is a common *usul* in the notations; it is represented by thirty three pieces in Cantemir’s notations.



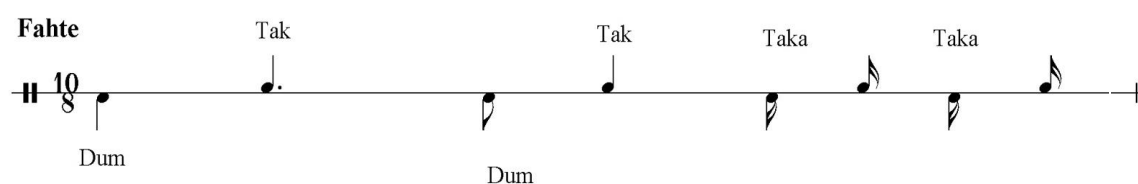
The next *usul* in this series is the 8/8 cycle called *Duyak*. This is a common and popular *usul* in the Ali Ufki and Cantemir notations, and also remains the most

<sup>317</sup>Ibid., p. 492.

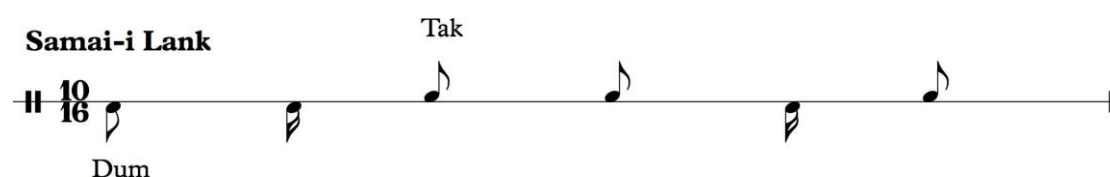
<sup>318</sup> The Turkish spelling is *Mevlevi*.

<sup>319</sup> Middle Eastern art music is usually embellished, and the ‘rest’ in this music is often not adhered to contrary to modern Western classical tradition.

common in Eastern Arabic art music today. There are eighty-one pieces in Cantemir's collection in this cycle, making it one of the most frequently occurring *usuller* in the early repertoire. *Duyak* has a structure 2, 2, 2 and 2 with an accent on the second quaver/crotchet (*tak*). The modern Arabic name for the *usul Duyak* is *Maqsum*<sup>320</sup>. *Maqsum* is a popular rhythm in folk and popular music, particularly in Egypt. Much of the popular music, including the genre today referred to as belly dancing music, is based on the *maqam* melodic system, and employs the same instruments, *oud*, *nay*, *qanun*, *darabuka* (goblet drum), and violin. In Turkey, popular music based in diverse *maqamat* is often called Gypsy Turkish music, and features the clarinet rather than the *nay*, as the *nay* has a special respect in Turkey due to its association with the *Mawlawi* Sufi music and poetry.



The *usul* named *Fahte* is a 10/8 cycle. This *usul* has a basic 6 + 4 or 2, 2, 2 + 2 and 2 structure. The *Fahte* cycle is represented well in the Cantemir repertoire; there are 23 pieces in this *usul* in the collection.



The *Samai-i Lank usul* is also a ten-beat rhythmic cycle, although the 10/16 implies that this is played considerably faster than *Fahte*. *Samai-i Lank* should be considered

<sup>320</sup> Johnny Farraj, 'Arabic Rhythms: Maqsum', Arabic Maqam World.<<http://www.maqamworld.com/rhythms/muwashahat1.html#maqsum>> [accessed 5 November 2013].

an ‘odd-time’ danceable rhythm, reminiscent of some contemporary Balkan, Afghan and Indian rhythms. This may well suggest a non-Turkish and non-Middle Eastern origin, as with the aforementioned *Dawr Hindi* and *Dawr-I Rewan usuller*. A piece from the Cantemir collection composed in *Samai-i Lank* in the *Rast* mode, composed by the famous Sixteenth century Tatar-Ottoman composer Ghazi Giray Khan (1551-1607) is a prime example of the particular charm this rhythmic mode.<sup>321</sup> There are not many recordings of pieces in *Samai-i Lank*. The rhythmic subdivisions of the *usuller Fahte* and *Samai-i Lank* are also different, 3, 3, 2, and 2 in *Fahte* versus 3, 2, 2, and 3 in *Samai-i Lank*. Interestingly, *Samai-i Lank* means ‘Limping *Samai*’. This can be considered an asymmetrical variation on the simple 6/8 *Samai* rhythm. The modern *Samai* pieces are in an *usul* called *Aqsaq Samai* in modern Turkish art music, or another slightly different, but related one named *Samai Thaqil* in modern Eastern Arabic art music. Here are these two modern *Samai* genre *usuller* in rhythmic notation:

**Aqsaq Samai**

Tak

Dum

**Samai Thaqil**

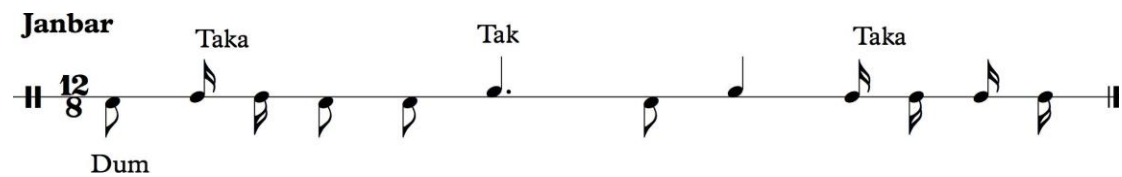
Tak

Dum

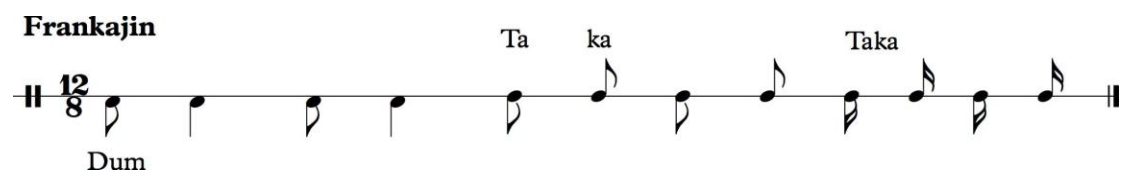
These more modern cycles seem to be more modern variants of the older *usul Samai-i Lank*; they both have the same 3, 3, 2 and 2 division. The final *khana* (section, lit

<sup>321</sup> ‘Rast Semai Lenk’, Saz Muzigi Ornekleri, YouTube, <<https://www.youtube.com/watch?v=yby6scrmGuc>> [date accessed 23/11/2015].

‘house’)<sup>322</sup> of the modern *Samai* pieces is traditionally in the *Samai usul* (now called *Yuruk Samai*). This seems to be a clear reference to the earlier type of *Samai*. There is one example of an early piece that utilised this alternation of rhythmic cycles; this is Cantemir no. 268: ‘*Samai Huseyni*’ by Baba Mest. In this example the first *khana* and *taslim* (repeating section, refrain)<sup>323</sup> are in *Samai-i Lank*, and the second and third *khanat* are in simple *Samai*.<sup>324</sup> This piece concludes with the *taslim* in *Samai-i Lank*. This concurs with modern *Samai* genre pieces except usually only the final *khana* (generally the fourth *khana*), is in *Samai*, but always returns to the original ten beat *usul* for the conclusion of the piece; *Samai-i Lank*, for the early repertoire or *Aqsaq Samai* / *Samai Thaqil* in modern pieces.



*Janbar* is a 12/8 beat rhythmic cycle. There are two 12/8 *usuller* in the Ali Ufki and Cantemir notations, the other being *Frankajin*. *Janbar* is definitely the predominant of these two *usuller*. There are sixteen pieces in the Cantemir collection in the *Janbar* cycle. This cycle is composed of a 4 + 4 + 4 structure, so we have equal subdivisions of 2, 2, 2, 2 and 2.

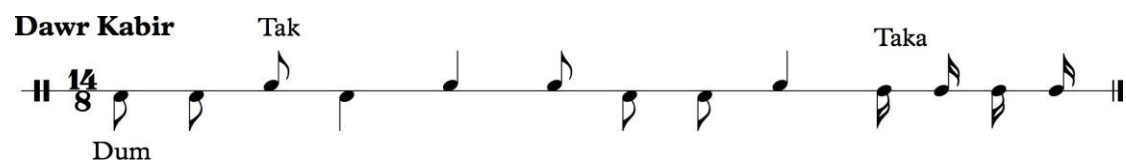


<sup>322</sup> See chapter 6: *Wasla*: Forms

<sup>323</sup> See chapter 6: *Wasla*: Forms.

<sup>324</sup> Pl. of *khana*.

The *usul Frankajin* is a particularly rare cycle in the Cantemir and Ali Ufki collections. *Frankajin* is the other 12/8 rhythmic cycle from the early repertoire alongside *usul Janbar*, but, unlike *Janbar*, is not a common *usul*, even today *Frankajin* remains rare but it is still in use. According to tradition, the name of this rhythmic cycle derives its name from ‘French King’. According to tradition Sultan Suleiman ‘the Magnificent’ (1494-1566), asked the palace musicians to compose a new *usul* in honour of the French King, who had previously sent him a brass band. There is much more to the actual events that occurred regarding this topic, Owen Wright covers this fascinating topic in depth.<sup>325</sup> The *Frankajin* cycle has a basic structure of 3 + 3 and 4 + 2, or 3, 3, 2, 2 and 2.

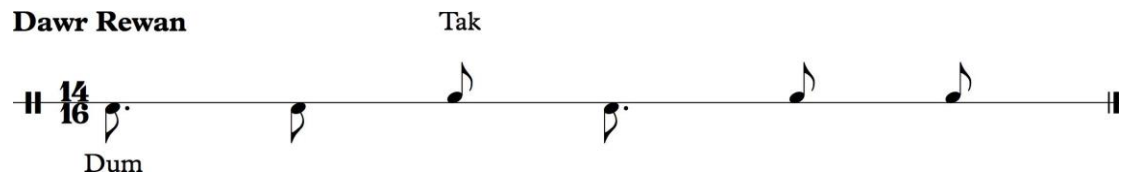


The *usul Dawr Kabir* is a 14/8 beat cycle. There are forty compositions in *Dawr Kabir* in the Cantemir collection of notations, making this a comparatively popular *usul* in the early repertoire.<sup>326</sup> This rhythmic cycle is comprised of 3, 2, 2, 3, 2 and 2. Perhaps *Dawr Kabir* evolved from the simpler *Dawr Rewan* rhythm, which also has a structure of 3, 2, 2, 3, 2 and 2.

<sup>325</sup> Owen Wright, ‘How French is frenkçin? *Journal of the Royal Asiatic Society*, Third Series, Vol. 21, No. 3 (JULY 2011), pp. 261-281.

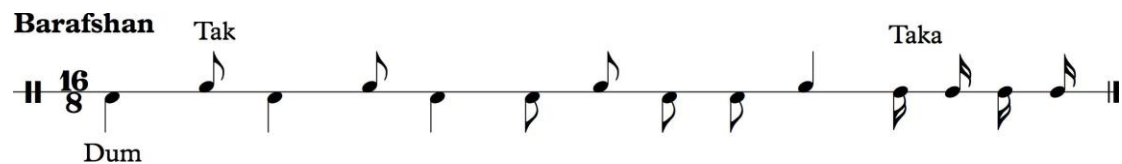
<sup>326</sup> Ibid., pp. 261-281.

### Dawr Rewan



The *usul Dawr Rewan* is a 14/16 beat rhythmic cycle. This is a quicker and more danceable rhythm than the slower *Dawr Kabir*. One is reminded of the earlier Arab-Persian music which often had a ‘heavy and a ‘light’ version of each rhythm. *Usul Dawr Kabir* is subdivided into groupings of 2, 2, 3, 2 and 2. *Dawr Rewan* is far less frequent in the Cantemir repertoire than *Dawr Kabir*.

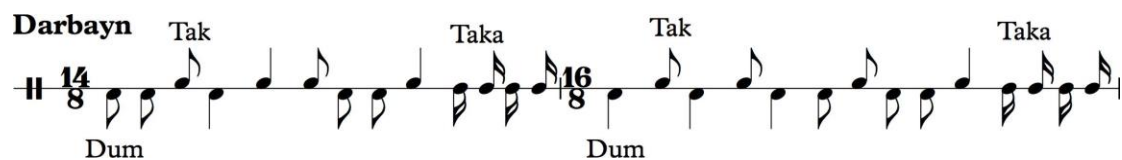
### Barafshan



*Barafshan* is a 16/8 rhythmic cycle. There are seventeen pieces in the Cantemir collection in this *usul*. This cycle is comprised of 3 + 3 + 6 + 4, or is rather subdivided: 3, 3, 2, 2, 2, 2 and 2.

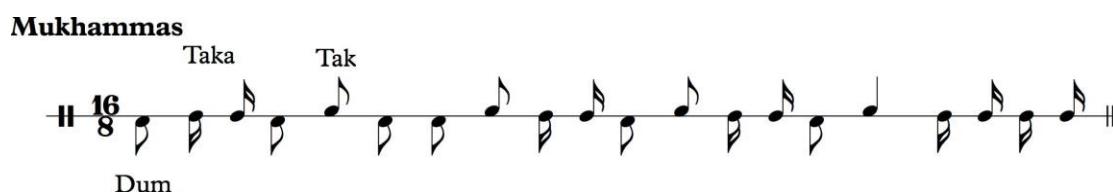
*Barafshan* is a 16/8 rhythmic cycle. There are seventeen pieces in the Cantemir collection in this *usul*. This cycle is comprised of 3 + 3 + 6 + 4, or is rather subdivided: 3, 3, 2, 2, 2, 2 and 2.

### Darbayn

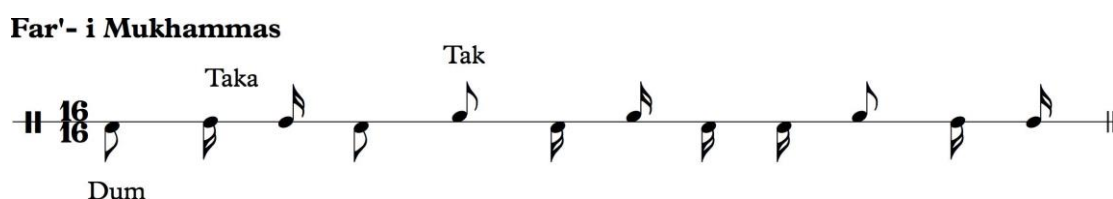


The *usul Darabayn* is comprised of *Dawr Kabir* and *Barafshan*. This cycle is also, like *Zenjir*, a compound *usul* but not on the same scale; *Darabayn* only links two *usuller* together, whereas *Zenjir* links five rhythms together. Combined, the rhythmic cycle is 30/8, but it is preferable to understand this particular *usul* as a combination of

the 14/8 and 16/8 beat cycles played in succession. There are only three pieces in the Cantemir collection that employ this *usul*.



*Mukhammas* is the other 16/8 beat rhythmic cycle alongside *usul Barafshan*. There are eighteen pieces in the Cantemir collection of notations that feature this *usul*. *Mukhammas* has a structure of 4 +4 + 4 + 4, or rather: 2, 2, 2, 2, 2, 2, 2 and 2. One particularly interesting use of this particular *usul* is the *Bashraf Huseyni* by Osman Pasha,<sup>327</sup> this piece is a reworked piece originally in the *Duyak* 8/8 rhythmic cycle. The earlier version is in the Ali Ufki notations.<sup>328</sup>



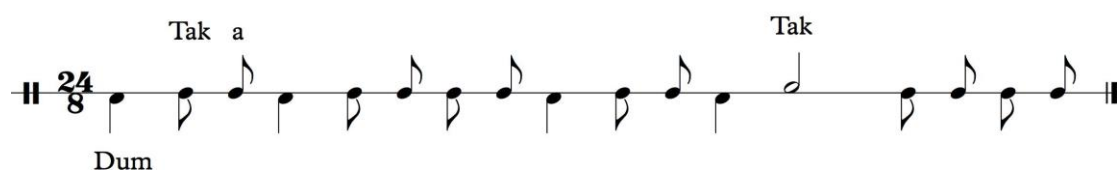
*Far'- i Mukhammas* is a 16/16 beat rhythmic cycle. *Far'- i Mukhammas* is rare in the early repertoire; there are only three pieces in this *usul* in the entire Cantemir collection.<sup>329</sup> The structure of *Far'- i Mukhammas* is: 4 + 4 + 4 + 4, or rather is subdivided: 2, 2, 2, 2, 2, 2, 2 and 2.

<sup>327</sup> Demetrius Cantemir collection, no.316.

<sup>328</sup> Ali Ufki, p. 19.

<sup>329</sup> Cantemir collection no. 68, 329 and 336.

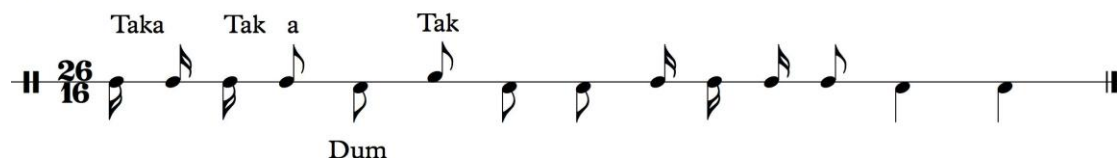
### Nim Sakil



*Nim Sakil* is a 24/8 rhythmic cycle. *Nim Sakil* means short or half *Sakil* (48/8). There is only one piece in the Cantemir notations that features this particular *usul*<sup>330</sup>, therefore a notably rare cycle in the repertoire. The *usul Nim Sakil* has a structure of 4 + 6 + 6 + 4 + 4, or rather is subdivided: 2, 2, 3, 3, 3, 3, 2, 2, 2 and 2.

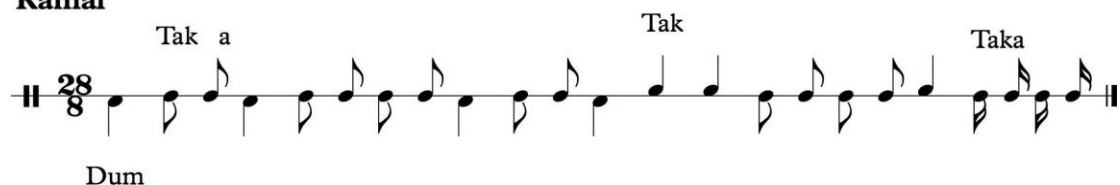
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### Awzat



The *usul Awzat* is a 26/16 rhythmic cycle. There are only three pieces in the Cantemir collection that feature this particular *usul*, making *Awzat* a rare cycle in the early repertoire. One of these three compositions is notated as if the *usul* of the composition was actually *Dawr Kabir*<sup>331</sup>. The structure of *Awzat* consists of 2, 3, 2, 2, 2, 2, 2, 3, 2, 2, 2 and 2.

### Ramal



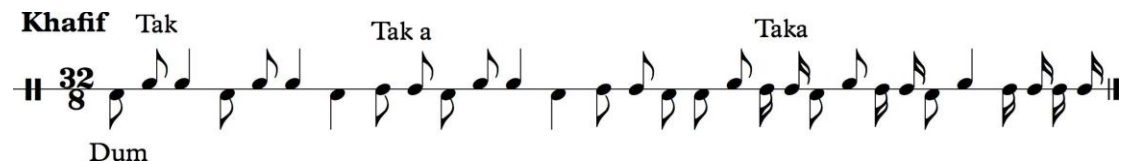
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<sup>330</sup> Cantemir collection, no. 308.

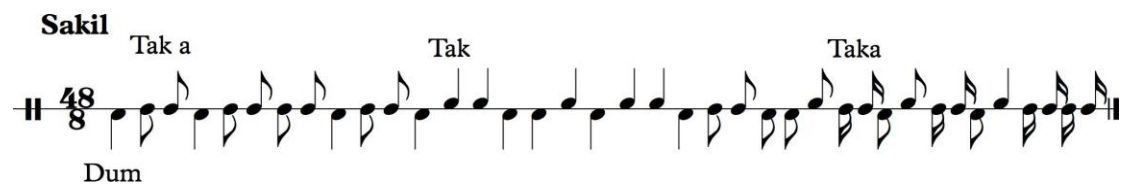
<sup>331</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations*, Volume 2: Commentary (London: Ashgate, 2002), p. 458.



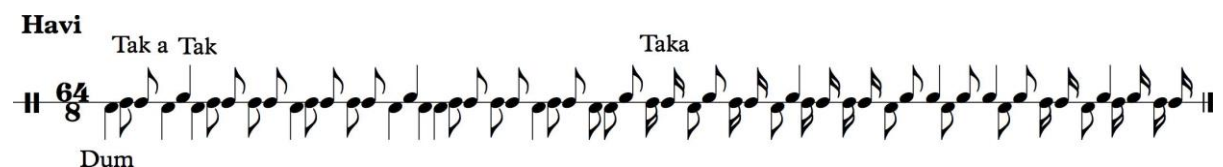
*Ramal* is a 28/8 rhythmic cycle. *Ramal* is also rare in the early repertoire, like *Awzat* and *Nim Sakil*; there are only two pieces in the Cantemir notations that utilise this particular *usul*.<sup>332</sup> The structure of *usul Ramal* is 4 + 6 + 4 / 6 + 4 + 4 (2, 2, 3, 3, 2, 2, 3, 3, 2, 2, 2 and 2).



*Khafif* is a 32/8 beat rhythmic cycle. There are thirteen pieces in the Cantemir collection in this *usul*.<sup>333</sup> The structure of the *usul Khafif* is subdivided into equal divisions of 2's (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 2.)



*Sakil* is a 48/8 beat rhythmic cycle. There are thirty-seven compositions in the Cantemir repertoire in this *usul*, making it another popular cycle for the early repertoire. *The usul Sakil* has a structure of 4 + 6 + 4 + 6 + 6 + 6 + 4 + 4 + 4 + 4 (2, 2, 3, 3, 2, 2, 3, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2 and 2).



<sup>332</sup> Demetrius Cantemir collection, no. 277 and 278.

<sup>333</sup> Owen Wright, *Demetrius Cantemir: The Collection of Notations, Volume 2: Commentary* (London: Ashgate, 2002), p. 507.

The *usul Havi* is a 64 / 8 rhythmic cycle. This is a rare *usul* in the early repertoire; there are only 3 pieces in the Cantemir collection in this particular cycle. The structure of *usul Havi* is 16 + 16 + 16 + 16, this can be broken down into 2, 2, 2, 2 etc.

#### Darb - i Fatih



*Darb – i Fatih* is the longest rhythmic cycle in the early repertoire excluding the compound *usul Zenjir*. *Usul Darb-i Fatih* is an 88/8 rhythmic cycle. This interestingly complex rhythmic cycle was composed by the master musician and theorist, Abdul Qadir Maraghi (13?? - 1435). Maraghi writes thus; ‘In these time [Sic.] the kings of the world have shown an interest in this science, and they have practiced it themselves. They wanted your poor and humble servant [to compose] unusual and new rhythmic cycles unlike the six old cycles. According to their command, I have invented unusual cycles and composed *tasanif* (musical pieces) of good quality on these cycles and presented them [to kings], and they regarded them as pleasurable, and they named each cycle with a special name. I will mention five cycles [Sic.] of these cycles here, so that students invent, because neither the blessing has disappeared, nor has the giver becomes [Sic.] mean. The names of the cycles are: the cycle of *zarb al-fath*, the cycle of *al-rabi*, the cycle of *sahzarb* and *ma’tayn* and the cycle of ‘*adl*.’<sup>334 335</sup> This *usul* is comprised many subdivisions of 2’s and 3’s (2, 2, 3,

<sup>334</sup> Mehrdad Fallahzadeh, *Persian Writing on Music, A Study of Persian Musical Literature from 1000 to 1500* (Stockholm: Elanders Gotab), p. 175.

[illegible]

## Zenjir

The *usul Zenjir* is, as previously mentioned, a compound rhythmic cycle. *Usul Zenjir* is comprised of this succession of *usuller*: *Duyak*, *Fahte*, *Janbar*, *Dawr Kabir* and lastly *Barafshan*. The name *Zenjir* means ‘chain’. The name implies separate rhythmic cycles being linked in a chainlike succession to form a whole, extensive cycle. This inventive compound rhythmic cycle evolves into longer and longer time-

units; eight, ten, twelve, fourteen and finally sixteen beats. There are six pieces in the Cantemir repertoire in this compound cycle. Despite the apparent complexity of this cycle, the rhythm sounds natural enough, rather than sounding absurd or overtly complicated, and may bypass an inattentive listener. The same may be said of many of the complex rhythms discussed here. In this context ‘odd-time’ rhythms do not seem so odd after all, but rather suggest, as Maraghi mentions, ‘neither the blessing has disappeared, nor has the giver become mean’. In other words one may still invent a new *usul* and even a new *maqam*, although the latter has been far more thoroughly exhausted in the over five-hundred years of Ottoman domination of a significant part of the globe.

## Conclusion

From this chapter on the rhythmic modes, we can more appreciate the diversity of rhythms that were in use in the early Ottoman court. The composer had much freedom when composing in the *Bashraf* idiom, and could either choose a simple dance-like rhythm, or go the opposite way and use a long and complex rhythm; *Sakil* or *Darb – I Fatih* for example. The origins of these diverse rhythms have been shown to have many different places of origin, India, Egypt, Persia etc., and again reflect the multicultural ‘melting pot’ cosmopolitan society that allowed such a rich style of art music to exist.

## Chapter Six

### WASLA: FORMS

In the notations of Ali Ufki, there are two main types of pre-composed instrumental pieces; the *Bashraf* and the *Samai*, and one improvised piece called the *Taksim*. The *Bashraf* and *Samai* forms are subdivided into verse sections called *khana* and a refrain section called *taslim*. Within these *khana* and *taslim* there is no strict structure concerning the number of bars and the general length of each section, but there are usually internally repeated sections and the *taslim* is usually played twice. The final *taslim* is usually played quicker than the original, but occasionally slower, to emphasise the conclusion of the piece.

#### The *Bashraf*

In post 1700 and contemporary Turkish *maqam* music, compositions in the *Bashraf* genre are played as preludes, although in early Ottoman repertoire court music, it was common to have a group of these ‘preludes’ played one after another; this is revealed in the organisation of Ali Ufki’s *Wasla*<sup>336</sup> suites, which have many *Bashraf* in succession. Therefore, the early Ottoman *Bashraf* should be understood as simply being instrumental pieces. The composer could select any of the diverse rhythmic cycles available in which to set his or her composition and, like Abdul Qadir Maraghi, who created the *Darb-i Fatih* 88/8 *Usul*, may also invent new rhythmic modes. These *Wasla* suites are organised by Ali Ufki into the different melodic mode groupings, for example; *Wasla Rast*, *Wasla Huseyni* etc. See the example below from the

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<sup>336</sup> The *Wasla* is a modal suite; the Turkish spelling for this modal suite is *Fasil*.

introduction to Ali Ufki's book.<sup>337</sup> Ali Ufki, unlike Cantemir, also added songs (in the Ottoman Turkish language)<sup>338</sup>, which are notated following some of the *Bashraf* pieces. The majority of the pieces in both the Ali Ufki and Demetrius Cantemir collections are in the *Bashraf*<sup>339</sup> form. The Persian writer on *maqam* art music, Davrah Safarchi (sixteenth century), mentions, concerning the *Bashraf*<sup>340</sup>: '*Pisrav* [...] demonstrate the player's artistic dexterity'.<sup>341</sup> The *Bashraf* could be in any of the diverse *usuller* (rhythmic cycles), and could employ modulations in the third and, if present, fourth *khana*<sup>342</sup> ('verse', section, lit: 'house'). Some pieces have three *khanat* (pl. of *khana*), and others four. This appears to be optional, although three is more frequent in the collections. The *Bashraf* form gave the composer much artistic freedom and inspired creativity and invention. As mentioned earlier, today the *Bashraf* generally serve as preludes but at the time of Ali Ufki and Cantemir, multiple *Bashraf* could be played in succession as an instrumental suite. There is also a particular type of *Bashraf* called the *Nazire*. This form, now defunct, is a piece that was inspired by a famous piece from the court repertoire. Some of the *Nazire* pieces in the Cantemir collection resemble the original composition more than others. The

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337 I have employed the Arabic spelling *Wasla* rather than *Fasil*, or *Fasl*, as in the example from Ali Ufki's book as with other spellings of musical terms throughout this thesis. In general, Arabic spellings are more easily to read and be pronounced by Western and non-Turkish readers and musicians.

338 Ottoman Turkish was a version of Turkish, which included many words from Arabic and Persian grammar and vocabulary.

339 The Turkish spelling is *Pesrev*.

340 Persian - *Pisrav* or *Pishrow*.

341 Mehrdad Fallahzadeh, *Two Treatise, Two Streams: Treatise from the Post-Scholastic Era of Persian Writings on Music Theory / Edited, Translated into English by Mehrdad Fallahzadeh* (Maryland, Ibex, 2009), p.92.

342 Some pieces have three *khanat* (pl. of *khana*), and others four. This appears to be optional, although three is more frequent in the collections.

*Nazire* also appears in Turkish and Persian poetry.<sup>343</sup> There are a limited number of these compositions in Cantemir's collection. The following *Bashraf* example has the first *khana* and *taslim* in *maqam Huseyni*, the second *khana* features an ascent to the octave (*muhayyer*, high d), and reaches higher than the first *khana* and *taslim* (up to *ed*). The third *khana* features a modulation to *maqam Uzzal*. This structuring of the *khanat* is typical in most *Bashraf* pieces with only three *khanat*.

1. *Khana* – in the *maqam* of the piece (e.g. *Maqam Huseyni*)
2. *Khana* – upper register of the *maqam*.
3. *Khana* – modulation to another related *maqam* (e.g. *maqam Uzzal*) if there are only three *khanat*, or further melodic material in the 'home' *maqam*.
4. *Khana* (if present) – usually fulfills the modulation section of the piece if there are four *khanat*, or occasionally is in the 'home' *maqam*.

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343 Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 451-452.

# Bashraf Huseyni

Duyak

Qul Muhammad (16th Cent')

1. Khana



5  Taslim



Fine

21 2. Khana



29 3. Khana





## Ali Ufki's grouping of the Modal *Wasla* Suites in His Book of Notations

344 layan besteler şu sıraya göre tertip edilmiştir. Fasl-ı Hüseyinî (10b-35-a),  
Fasl-ı Mahayyer: (35b-50-a), Fasl-ı Nevâ: (50b-62-a), Fasl-ı Uğşâk:  
(62 b-70-a), Fasl-ı Bayâtî: (70 b-75-a), Fasl-ı Acem: (75 b-87-a), Fasl-ı  
Sabâ: (87 b-90-a), Fasl-ı Çârgâh: (96 b-98-a), Fasl-ı Segâh: (98 b-  
109-a), Fasl-ı Râst: (109 b-123-a), Fasl-ı Mâhûr: (123 b-129-a), Fasl-ı  
Evc: (129 b-134-a), Fasl-ı Irak: (134 b-142-a), Fasl-ı Nihâvend: 142 b-  
145-a), Fasl-ı Uzzâl: (145 b-152-a), Fasl-ı Nişâbûr: (152 b-156-a), Fasl-ı  
345 Sünbûle: (156 b-159-a), Fasl-ı Şehnâz: (159 b-161-a), Fasl-ı Nikrîz:  
(161 b-165-a), Fasl-ı Bûselik: (165 b-168-a), Fasl-ı Aşîrân Bûselik: (168 b-  
174-a), Fasl-ı Hisâr: (174 b-181-a).

The Demetrius Cantemir notations, which are not as well organised as that of Ali Ufki, contain entirely instrumental compositions. Concerning Cantemir's organisation of his book, he begins the notations with many pieces in the *Darb-i Fatih* cycle, this can be construed as likely implying particular importance to pieces in this *Usul*, which is one of the most complex cycles in Early Ottoman art music and is thus deserving of high regard, also the fact that the *Darb-i Fatih* cycle was invented by the illustrious Abdul Qadir Maraghi is another important factor. Abdul Qadir was considered the mythical 'founder' of Ottoman court music.<sup>346</sup>

### The *Samai*

The *Samai* pieces are played as postludes and are traditionally played quick, to very quick; often increasing in speed towards the middle to end of the piece. These are last in Ali Ufki's organisation of the *Wasla* suite. The *Wasla* suite could be a suite

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<sup>344</sup> This picture is to show the order of the modal suites in Ali Ufki's Book; this is contrast with Cantemir's Notations, where the order of the pieces is somewhat random compared to that of Ali Ufki.

<sup>345</sup> Ali Ufki, *Mecumu'a Saz u Soz*, (ca.1650), p.XXI.

<sup>346</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p.39.

containing vocal and instrumental items, or could be an entirely instrumental concert; both of these are still common in Turkish *maqam* music, often including instrumental versions of songs. Cantemir has many *Samai*<sup>347</sup> pieces grouped together in one section. Also, some pieces are grouped together in the same mode in various *Usuller* as in Ali Ufki's *Wasla* groupings. Other parts of Cantemir's book appear to be quite random and unorganised in regards to the *Wasla* suite. The suites as represented in Ali Ufki's collection typically begin with slower pieces in long rhythmic cycles, and the cycles become shorter and quicker and more dance-like as the suite progresses. I have followed this organisation of the *Wasla* suite in my transcriptions.<sup>348</sup> The *Wasla* would often end with quick pieces in 6/8 which interestingly is a feature of Andalusian/North African art music<sup>349</sup>, and which was also the final piece the in the music that accompanied the dances of the *Mawlawi* 'Whirling Dervish' Sufi order. In the latter, the 6/8 piece would keep increasing in tempo as the dancers whirl faster and faster, many miniature paintings show these dancers collapsing from exhaustion. These quick 6/8 pieces are called *Samai*. The *Samai* pieces often have a side note 'Yuruk' – played fast. This 6/8 rhythm is today called *Yuruk Samai*. There are a good number of *Samai* pieces in the collections, but far fewer than the *Bashraf*. The below miniature painting likely depicts dances in the *Samai* form (page 9 of this chapter).

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<sup>347</sup> Turkish: *semai*.

<sup>348</sup> See Appendix II: Repertoire/Transcriptions.

<sup>349</sup> The *Maghribi* (Western, referring to Spain and North Africa), term *Nuba* serves a similar function to the term *maqam* in the *Mashriqi* (Eastern) tradition. *Nuba* also means suite, this should be understood as the *Nuba* being a suite set in one particular melodic mode.

## History of the *Sama* and *Samai* Musical Dance-Form

The Arabic word *sama*, means listening, but there some interesting, but perhaps coincidental connections with the ancient Greek word *sama*. This Greek term *sama* can be found in the writings of Plato, who attributes the idea to the mystic followers of Orpheus. ‘Thus some say that the body (*soma*) is the tomb (*sema*) of the body) of the soul, on the grounds that it is entombed in its present life, while others say that is correctly called ‘a sign’ (*sema*)’ because the soul signifies whatever it wants to signify by means of the body. I think it is most likely that the followers of Orpheus who gave the body its name, with the idea that the soul is being punished for something, and that the body is in an enclosure or prison in which the soul is securely kept (*sozetai*) - as the name ‘*soma*’ itself suggests - until the penalty paid; for, on this view, not even a single letter of the word needs to be changed.’<sup>350</sup> One connection between the Arabic word *sama* and the ancient Greek word is that the *Mawlawi* dervishes wore a conical hat that represents a tombstone and the ‘death of the ego’, whereas the Orphean mystics had believed the body itself to be the tomb of the soul. ‘The Mawlawi believe in performing their dhikr in the form of a “dance” and musical ceremony known as the Sama, which involves the whirling, from which the order acquired its nickname. The Sema represents a mystical journey of man's spiritual ascent through mind and love to the “Perfect”. Turning towards the truth, the follower grows through love, deserts his ego, finds the truth, and arrives at the “Perfect”. He then returns from this spiritual journey as a man who has reached maturity and a greater perfection, able to love and to be of service to the whole of creation. Rumi has said in reference to Sema:

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<sup>350</sup> Plato, *Cratylus*, *The Complete Works of Plato*, Ed. by John Cooper (Indiana: Hackett, 1997), p. 118-119.

*“For them it is the Sema*

*of this world and the other.*

*Even more for the circle of dancers*

*within the Sema*

*Who turn and have, in their midst, their own Ka'aba.”<sup>351</sup>*

According to tradition, the Sufi poet Rumi, whilst walking through a marketplace one day, had heard the rhythmic sounds of the goldbeaters hammering, and heard the words ‘*la elaha ella'llah*’ ‘there is no god but God’ in his mind. Following this experience, he stretched out his arms and started spinning around and around in rapture. This is believed to be the origin of the *Mawlawi* Whirling Dervish ceremony. Also, the *Mawlawi* Dervishes wear a white gown called the *tenure*, which is a symbol of death, a long, wide black cloak called the *hirka* which is a symbol of the grave and a tall brown hat called the *kulah* or *sikke* which is symbolic of the tombstone. Most of the *Samai* pieces in Ali Ufki and Cantemir’s notations do not modulate at all as they serve a different function; a simple and ‘catchy’ quick dance melody, see example of the *Samai* below in *maqam Jahargah*.

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<sup>351</sup> Sheikh Abdul Azziz (1 Apr 2014). "Sufism Journal: Sufi History: Schools of Sufism: Rumi and the Whirling Dervishes". Sufism Journal and the International Association of Sufism.

# Samai Jahargah

Anon

## Samai

### 1. Khana



### 5 Taslim



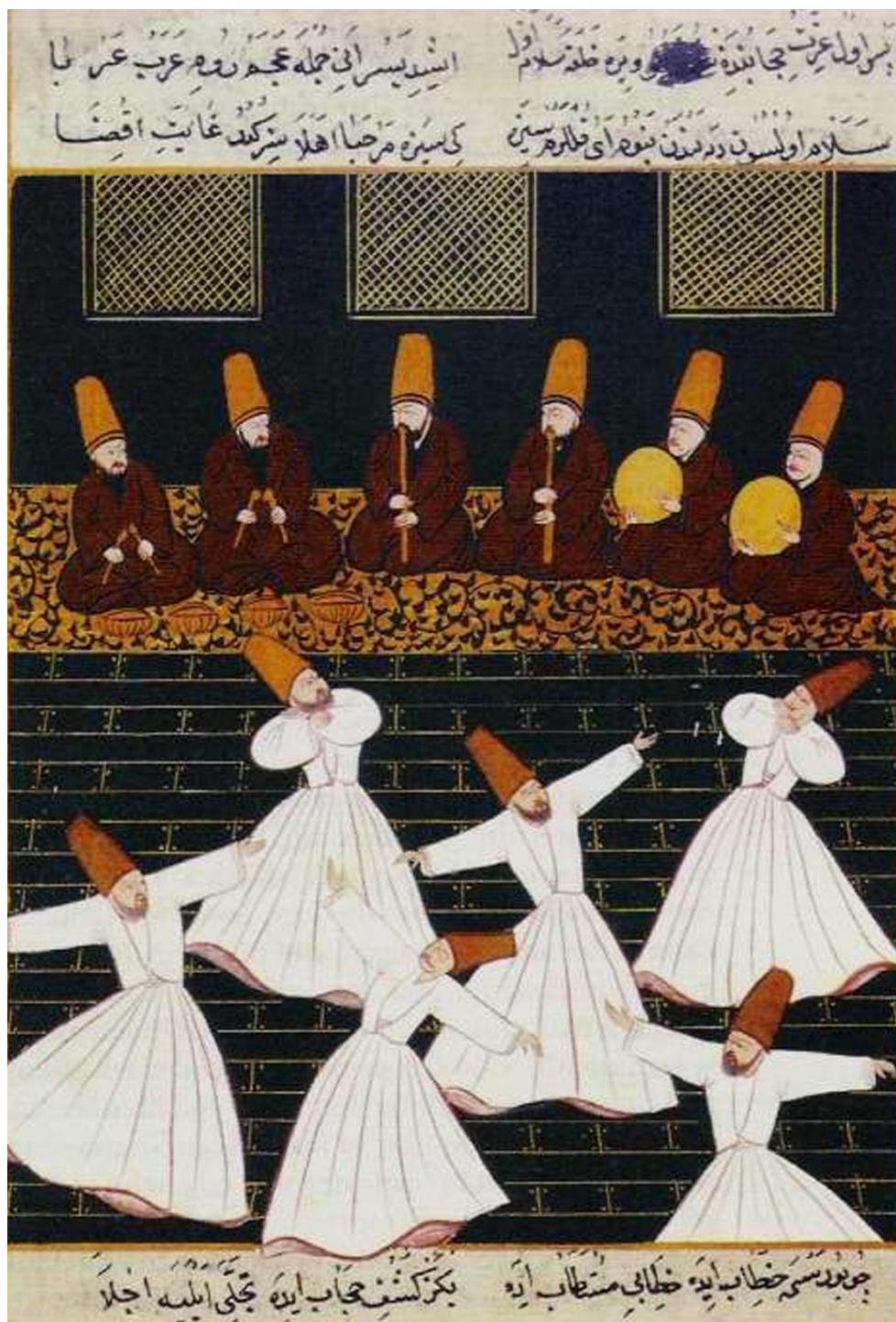
Fine

### 2. Khana



### 3. Khana





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<sup>352</sup> 16th-Century Miniature Painting Depicting Dancing Dervishes — Image by Archivo Iconografico, S.A./CORBIS.

## **The *Taqsim***

The *taqsim* is an unmeasured improvisation. The word literally means ‘division,’ Habib Hassan Touma mentions that the word division here refers to the division of the melodic line by long pauses,<sup>353</sup> and that these pauses create an important connection between the performer of the *taqsim* and the audience. On the other hand, Walter Feldman mentions that no historical Turkish source had attempted to explain the etymology of the word *taqsim*.<sup>354</sup> Today, the *taqsim* form is one of the most popular of the *maqam* forms in the Middle East and North Africa. The *taqsim* is a highly structured improvisation. There are different functions of the *taqsim*, the first is a short improvisation played at the beginning of a *Wasla* suite, and in this context the improvisation will usually not feature modulations. In the *taqsim* proper, a longer improvisation, the musician is required to firstly improvise within the *sayr* (path) structure of a given *maqam*, following the completion of the *sayr* aspect, the musician can then either stay within the *maqam* and continue improvising, or modulate to another *maqam*. Cantemir mentioned that the modulatory section of the *maqam* in the *taqsim* is the most important aspect where the musician can display his mastery of the *maqam* system, and Cantemir considered this the highest form of performance where ‘the melody of the taksim manifests only the power of the musician.’<sup>355</sup> Concerning modulation, the *maqam* cycles and their relation to each other is not unlike the keys of Western Music; the *maqamat* are considered all interrelated, and to be able to demonstrate these relations in the *taqsim* is one of the most difficult tasks to master in

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<sup>353</sup> Habib Hassan Touma, *The Music of the Arabs* (Cambridge: Amadeus Press 1996), p. 98.

<sup>354</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 275.

<sup>355</sup> *Ibid.*, p. 278-9.

*maqam* music, as the musician must have a thorough encyclopedic knowledge of the many different *maqamat*. Cantemir considered this wide grasp of the *maqam* system within the context of the *taqsim*, necessary to create consonance and agreement between the different *maqamat* as well the musicians own imaginative and creative abilities.<sup>356</sup> There is a very advanced form of the *taqsim* called the *Taqsim Kulli Kulliyat*; *taqsim* with modulations in all modes. Concerning this ultimate form of the *taqsim*, Cantemir mentions that ‘only one or two musicians in his day were able to perform this feat of skill.’<sup>357</sup> Cantemir noted that this form of the *taqsim* was unique to Turkey, having no other parallel in the entire Islamic World;<sup>358</sup> it would be likely that Cantemir was referring to Constantinople in particular, rather than the provincial towns or the Anatolian countryside. Also, Cantemir mentions that *maqam Huseyni* was the mode played at the beginning and conclusion of the *Taqsim Kulli Kulliyat*, due to its importance in the hierarchy of *maqamat*.<sup>359</sup> As previously mentioned, Demetrius had considered *Huseyni* to be the greatest of all the *maqamat*.<sup>360</sup> The *taqsim* can be performed on any of the *maqam* music instruments. Necdet Yasar, the great contemporary Turkish *tanbur* player has utilised unique modulations, which shows him to be a great master of the *maqam* system, who has not only mastered traditional Turkish *maqam* music, but is an innovator within the tradition. The *oudist* Mohammed Qadri Dalal from Aleppo is another contemporary master of the *maqam*

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<sup>356</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), pp. 288-289

Eugenia-Popescu Judetz, *Prince Dimitrie Cantemir: Theorist and Composer of Turkish Music*, (Istanbul: Pan Yayincilik, 1999), p.56.

<sup>357</sup> Eugenia-Popescu Judetz, *Prince Dimitrie Cantemir: Theorist and Composer of Turkish Music*, (Istanbul: Pan Yayincilik, 1999), p.56.

<sup>358</sup> *Ibid.*, p.55.

<sup>359</sup> *Ibid.*, p.56.

<sup>360</sup> See chapter four: *Maqamat*, Melodic Modes.



system, and is likewise totally traditional, but highly original and creative in his *taqsim*. The Turkish *Mawlawi nay* style is a highly meditative and contemplative form of the *taqsim* of particular significance in Turkey today, and is often regarded as having a different function from the secular *taqsim*.<sup>361</sup> Lastly, the *Geçis Taqsim* is a *taqsim* that begins in one *maqam*, and through various intermediate tones and *jins*, gradually shifts into another *maqam*. This modulating *taqsim*<sup>362</sup> usually serves as a bridge between pieces in different *maqamat*, if the forthcoming *maqam* is distant from the previously heard *maqam*, the modulations are more difficult and require a subtly mastery of the *maqam* system. Usually in performances, this ‘bridging *taqsim*’ moves subtly and delicately into the new mode. This can be compared to a gradual changing of colours; from red to yellow for example. Occasionally, a musician will move into the new *maqam* dramatically and unexpectedly, still usually via intermediate tones. Below is a *taqsim* in *maqam Bayati*. This is a good example of an introductory *taqsim* that stays within the *maqam* in which it is set. The *maqam* follows the *sayr* of *maqam Bayati*; beginning with the dominant – *nawa* (g) and concluding on the tonic *dugah* (D).

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<sup>361</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 136-137.

<sup>362</sup> Karl Signell, ‘The Art of Master Musician Necdet Yasar as a Key to the Subtleties of Turkish Classical Music,’ in: Timothy Rice, *Ethnomusicological Encounters with Music and Musicians, Essays in Honor of Robert Garfias* (Burlington, VT: Ashgate, SOAS Musicology Series, 2011), p. 25.

53 — Taqsīm en: BĀYĀTĪ



Fig. 98 bis.

<sup>363</sup> Rudolphe D'Eranger, *La Musique Arabe*, TOME V (Paris: Librairie Orientaliste Paul Geuthner, 1930 - 1959), p.114.

## **Interpreting the Turkish, Arab and Persian Compositions in Ali Ufki and Demetrius Cantemir**

Concerning the interpretation of specific pieces contained in the Ufki and Cantemir corpus, this quote will be taken into account: ‘Know thee, my brother – may God assure you and us by a spirit emanating from him - that the humours of the body are of many aspects, and the natures of animals are of numerous species. To each humour and to each nature correspond a rhythm and a melody whose number cannot be counted but by God Mighty and Great. You will find the proof of the veracity of what we have said and the rightfulness of what we have described if you take into consideration that every people of humanity possesses rhythms and melodies of its own that bring enjoyment and delight to its children, whilst none except them would find either pleasure or delight in them. This is the case of the music of the Daylamites, the Turks, the Arabs, the Armenians, the Ethiopians, the Rum and other peoples who differ from each other by their language, their nature, their customs and their characteristics.’<sup>364</sup> The above quotation comes from a book entitled ‘Epistle on Music’ by the Ikhwan al-Safa (the Brethren of Purity/Sincerity), written in the eighth century. The Ikhwan al-Safa was a secret society of Muslim philosophers based in Basra, Iraq.

The vast majority of the early pieces in the Demetrius Cantemir and Ali Ufki collections i.e., those from the sixteenth century are either ascribed to the *Ajamlar* – ‘the Persians’,<sup>365</sup> and have an affinity with current Persian music. Many characteristics of these Persian pieces are found today in Persian art music, but not in

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364 Amnon Shiloah, 'The Dimension of Sound', in *The World of Islam*, ed. By Bernard Lewis (London: Thames and Hudson, 1976), pp. 161-180, (p.161).

365 Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 62, pp. 65-66, p. 325.

either Arab or Turkish art music. A far smaller amount of the early pieces have an Arab character, the definite ones are the Egyptian pieces by Sayf Al Masry and Emir-I Haj. As with the sixteenth century Persian pieces, the Arab pieces contain melodies and rhythms that are to be found in current art music from Egypt and the Levant. There is one piece in the Cantemir collection called *Sulleymannama* by a sixteenth-century composer from North Africa named Haji Qasim. Tunisia is the most likely place of his origin as it was under Ottoman governance, or less likely he might have been from Libya. There are indeed elements of the piece that resemble current art music in Tunisia. Pieces by Iraqi composers are harder to determine as the Iraqi style falls somewhere in between Arab and Persian, although closer to the Persian style. One Tatar composer (Ghazi Giray Khan) is represented in the collections who was from Tatar controlled Crimea, a vassal state of the Ottomans. This added a Turkish-Mongol element to the music.

There are also a few pieces attributed to the *Hindular*, or *Hindi* – ‘the Indians’,<sup>366</sup> these are most likely pieces from Timurid/Mughal court musicians from Afghanistan and India, more specifically from Herat and Delhi, an example of this is the Herati musician Qul-I Muhammad, whose works are in Ufki and Cantemir’s notations and was a famous musician at Babur’s uncle Husayn Bayqara’s Herati court.<sup>367</sup> Some of the rhythms of these pieces are in common with current art music from Afghanistan and India. Specifically Turkish elements in these early pieces are harder to determine. Ottoman art music grew out of the Medieval Arab-Persian styles from the courts of Baghdad, Damascus, Aleppo and Cairo, and also the more eastern realms of Isfahan,

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<sup>366</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 66, p. 325.

<sup>367</sup> Babur, *The Babur-nama in English (Memoirs of Babur)*, translated from the Original Turki Text of Zahiru’d-din Muhammas Babur Padshah Ghazi (1483-1530), by Annette Susannah Beveridge, (London: Luzac, 1922), p. 272.

Tabriz, Samarkand, Bukhara and Herat. More Turkish elements would enter the Ottoman style during the seventeenth century, among these are rhythms common to Turkish folk music, particularly the *Aqshaq* ('limping') 9/8 *usul*. During the seventeenth century Turkish *nay* styles, imported from *Mawlawi* Sufi styles would also begin to replace the earlier, more rhythmic and pastoral Arab-Persian style. This style involved a preference for longer, lower *nays* as well as a meditative aesthetic.

The Ottoman Empire had managed to merge art music traditions from North Africa to the Balkans and India into what would become a universal Ottoman style, and would become the most developed of all Middle Eastern/Central Asian and North African art music traditions. In this way, the Ottoman art music was not unlike the courts of Baghdad under the Abbasids, where Arab, Persian and Greek elements merged to become what the Jewish scholar of Middle Eastern art music Amnon Shiloh terms 'the New Music'.<sup>368</sup> After 1650, Ottoman art music evolved into one of the most diverse and complex styles of music in the world. In fact, Turkish art music today is possibly the most difficult music to learn/master of all developed musical styles anywhere. There are in existence many hundreds of melodic modes, around fifty-three notes per octave, and many complex rhythms and stylistic techniques specific to the Turkish style.

## Conclusion

This chapter explained the structure of the three instrumental forms used in Early Ottoman music. The *Bashraf*, as mentioned in the conclusion to the previous chapter, allows the greatest freedom to the composer. As the *Bashraf* allows the greatest

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368 Amnon Shiloah, 'The Dimension of Sound', in *The World of Islam*, ed. By Bernard Lewis, (London: Thames and Hudson, 1976), pp. 161-180, (p.162).

freedom to the composer, the *Taqsim* allows the greatest freedom to the performer by his creating spontaneous, but traditionally structured melodies. But the *Taqsim* also exhibits the greatest difficulty due to the necessity of some degree of mastery of the complex *maqam* system in use at the time, or a total mastery of it in order to play the *Taqsim Kulli Kulliyat*. The *Samai* is the more basic form and serves a different function, i.e., to enliven (and possibly ‘wake up’)<sup>369</sup> the audience at the conclusion of the *Wasla* suite. As mentioned this form has its original function as the concluding piece of the *Mawlawi Wasla* suite.<sup>370</sup> This chapter also explained how much regional variation is inherent in these forms; this is particularly evident in the *Bashraf*, which reveals the huge spectrum of the multicultural environment of the Ottoman, and related Safavid and Mughal dominions.

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<sup>369</sup> Particularly after a long concert.

<sup>370</sup> This suite is called the *Mawlawi Ayin* and is outside the scope of this thesis as this suite is not in Ali Ufki or Cantemir’s notations.

## Chapter Seven

### MINIATURE PAINTINGS - A COLOURFUL SOURCE FOR FIFTEENTH AND SIXTEENTH CENTURY MAQAM MUSIC

A major iconological source for Middle Eastern, Central Asian and Mughal art music of the fifteenth and sixteenth century are the many miniature paintings featuring musicians. A substantial amount of these miniatures were painted between the fourteenth to seventeenth centuries. A significant amount of these miniatures were painted during the sixteenth century. Many of these paintings have survived, and they are a critical source for this study. The typical setting is either at the court; in a music room, harem, or in a pavilion or courtyard, or in a garden setting. This court and garden setting included music, poetry, diverse fruits, fruit juice and sometimes tea or wine. These scenes became a typical feature of Persian, Mughal and Turkish miniature paintings. This attempt to imitate Paradise brings to mind the travels of Marco Polo, when he was at the stronghold of the Ismaili 'Assassins' in the castle of Alamut in Persia during the thirteenth century. Marco writes:

*'The Sheikh was called in their language Alaodin. He had had made in a valley between two mountains the biggest and most beautiful garden that was ever seen, planted with all the finest fruits of the world and containing the most splendid mansions and palaces ever seen, ornamented with gold and with likenesses of all that is beautiful on earth, and also four conduits, one flowing with wine, one with milk, one with honey and one with water. There were fair ladies there and damsels, the loveliest in the world, unrivalled at playing every sort of instrument and singing and dancing. And he gave his men to understand that this garden was Paradise. That is why he had made it after this pattern, because Mahomet assured the Saracens that*

*those who go to paradise will have beautiful women in their hearts' content to do their bidding, and will find them rivers of wine and milk and water. So he had had this garden made like the Paradise that Mahomet promised to the Saracens, and the Saracens of this country believed that it really was Paradise. No one ever entered the garden except those whom he wished to make Assassins. At the entrance stood a castle so strong that it need fear no man in the world, and there was no other way in except through this castle. The Sheikh kept with him at his court all the youths of the country from twelve years old to twenty, all, that is, who shaped well as men at arms. These youths knew well by hearsay that Mahomet their prophet had declared Paradise to be made of such a fashion as I have described, and so they accepted it as truth. Now mark what follows. He sued to put some of these youths in this Paradise, four at a time or ten, or twenty, according as he wished. And this is how he did it. He would give them draughts that sent them to sleep on the spot. Then he had them taken and put in the garden, when they had awoke and found themselves in there and saw all the things I have told you of, they believed they were really in Paradise. And the ladies and damsels stayed with them all the time, singing and making music for their delight and ministering to all their desires. So these youths had all they could wish for and asked nothing better than to remain there.'*<sup>371</sup> The creation of an earthly representation of Paradise became a much loved theme for the miniature painters. The most famous of these artists was *Ustad* (master) Kamal ud-Din Bihzad. Master Bihzad was born in Herat around 1465. Herat is a particular important locale in the history of early Ottoman art music.

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<sup>371</sup> Marco Polo, *the Travels of Marco Polo*, Translated and with an Introduction by Ronald Latham (London: Penguin, 1958), p. 70-71.



**Fig 1: The Assassin Stronghold of Alamut in Iran**



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### **The Herati Heritage**

Herat was a major centre on the Silk Road is one of the most ancient cities in the world. In Mughal sources, Herat is sometimes also called *Heri*, as in the *Baburnama* (the chronicle of the Mughal Empire's founder Babur). In Sanskrit sources Herat is called *Haraiva*. Herat was renamed Alexandria, one of many urban centres to be called this name by Alexander the Great in 330 BC. During the sixth century, the Hephthalites, who were a branch of the Huns, conquered the city; they were erroneously named the 'White Huns'. The Hephthalites were a civilised race, considered to be equal in their customs and manners to the Persians and Romans.<sup>373</sup> Between 399 and 751 AD, many of the populace of Herat practiced Buddhism and a medieval form of Hinduism. These Hephthalites spoke with a Persian dialect, and were responsible for one of the enormous Buddha statues in Bamiyan province. They

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<sup>372</sup> The Assassin Stronghold of Alamut in Iran <<http://www.presstv.ir/Detail/2014/11/16/386253/Iran-to-offer-Alamut-castle-to-UNESCO>> [accessed 4 December 2015]

<sup>373</sup> Michael Barry, *Figurative Art in Medieval Islam, and the Riddle of Bizhad of Heart, 1465 – 1535* (Spain: Flammarion, 2004), pp. 77-80.

also depicted themselves in frescoes as Sasanian monarchs guarding the Buddha. During the seventh century, many of the Hephthalites converted to Islam. Under the twelfth century Afghan-Tajik *Ghurid* Sultans (c.897-1215), the cultural influence of Herat reached as far as Delhi. Herat was conquered by the Mongols in 1220, lead by Genghis Khan's son Tolui (1192-1232. Timur Khan (1336-1405, 'Tamerlane') took the city in 1383. The geographical region that includes Herat is called Khorasan, meaning 'where the sun rises'. Khorasan was a place of great importance to pre-Ottoman *maqam* music with its *tanbur-i Khorasani*, which had a fret to execute the famous 'Middle Eastern' neutral third interval. Khorasan was part of the 'Persianate cultural realm'.<sup>374</sup> The Afghan-Tajik nationality of contemporary Herat is Persian, and many of the inhabitants of Herat still speak a medieval form of Persian that was spoken in Bihzad's day.<sup>375</sup> The influence of the cultural heritage of the Herati court became a model for the arts of sixteenth century Constantinople. This famous capital was taken from the Byzantine Empire in 1453 by the Ottomans under Muhammad II 'the Conqueror' (1429–1481). Sixteenth century Ottoman Constantinople was hugely influenced by the Herati court of Sultan Husein Bayqara (1438-1506), and would model its own court after his. Husein became, 'an idealized figure [...] under whose patronage both the greatest poet and the greatest musician had flourished'.<sup>376</sup> This poet was Emir Ali Sher Nawai<sup>377</sup> and the musician was Abdul Qadir Maraghi.<sup>378</sup> The

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<sup>374</sup> <[http://www.festival.si.edu/past\\_festivals/silk\\_road/xian\\_sacred.aspx](http://www.festival.si.edu/past_festivals/silk_road/xian_sacred.aspx)> [accessed 4 August 2014].

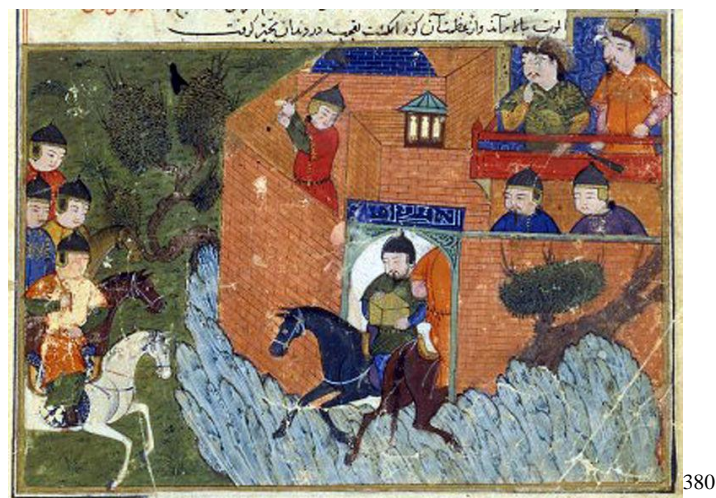
<sup>375</sup> Michael Barry, *Figurative Art in Medieval Islam, and the Riddle of Bizhad of Heart, 1465 – 1535* (Spain: Flammarion, 2004), p. 79.

<sup>376</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 39.

<sup>377</sup> Also known as Ali Sher Beg (also spelled Bey, as with Ali Ufki Bey), famous in the Baburnamah of the first Mughal ruler Babur (1483-1530). Babur, *The Babur-nama in English (Memoirs of Babur)*, Translated from the Original Turki Text of Zahiru'd-din Muhammas Babur Padshah Ghazi, by Annette Susannah Beveridge, 1483-1530, Abridged edited and introduced by Dilip Hiro, (India: Penguin Books, 2006), pp. 156-157, 231.

important scholar of Ottoman and Jewish music, Walter Feldman states thus; ‘...Istanbul was only able to take the place of Herat in the last years of Sultan Bayazid II (1481-1512)’.<sup>379</sup> The splendor of fifteenth and sixteenth century Herat is long gone. One great monument to the days of Herat’s past glory is the *Jama Masjid* (Friday Mosque).

**Fig 2: The Mongol Capture of Alamut Castle (1256)**



Sultan Mirza Bayqara was the great grandson of Timur, and Husayn and Babur considered themselves to be Timurids. Sultan Husayn Bayqara was the most prominent monarch in Islamic Herat and he achieved a legendary status. Husayn Bayqara is a pivotal figure in the evolution of early Ottoman court music. Husayn’s cousin Babur exclaims that Herat was, ‘the greatest city in the world’, and that, ‘the artisans there had all strived to achieve perfection in their work’.

<sup>378</sup> See chapter 3, ‘Music of the Timurid Court’.

<sup>379</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 39.

<sup>380</sup> Sayf al-Vahidi, *Capture of Alamut* (1256), from Rashid al-Din ‘Jami’ al-tawarika, Herat, Afghanistan (1430), Bibliothèque nationale de France. [

**Fig 3: Friday Mosque, Herat, Afghanistan**



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**Fig 4: Khan Tului with Queen Sorgaqtani**



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The Ottoman style of painting evolved from the late medieval Persian schools, such as those based in the cultural climates of Herat, Tabriz and Shiraz. During the sixteenth century, the Constantinople style of painting coincided with the evolution of Ottoman art music that developed from the Persian/Herati style. The Ottoman element in the

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<sup>381</sup> *Jumah (Friday) Mosque*, Herat, Afghanistan, built 1404-1446, Didier Tais, Photograph taken 26 July 2011.

<sup>382</sup> Unknown Artist, *Tului with Queen Sorgaqtani*, from, Rashid al-Din, 'Jami' al-tawarika, Herat, Afghanistan 1430, Bibliothèque nationale de France.



painting style included a less ornate and less geometrical style. The tile patterns, for example and colour contrasts are distinctly Ottoman and are specific to the sixteenth century. Once again the musicians are kneeling, which is almost always the case. One exception to this is in the depictions of Sufi musicians accompanying standing and dancing, which most typically use the *nay* and *riqq*. There is a series of miniatures show (figures five to eleven), a lady playing the *chang* while riding a horse. Depicted is a famous tale of Bahram Gur hunting with his Roman harpist Azadeh from the *Shahnama* (pre-Islamic Persian Book of Kings).

**Fig 5: Bahram Gur Hunting with the Harpist Azadeh**

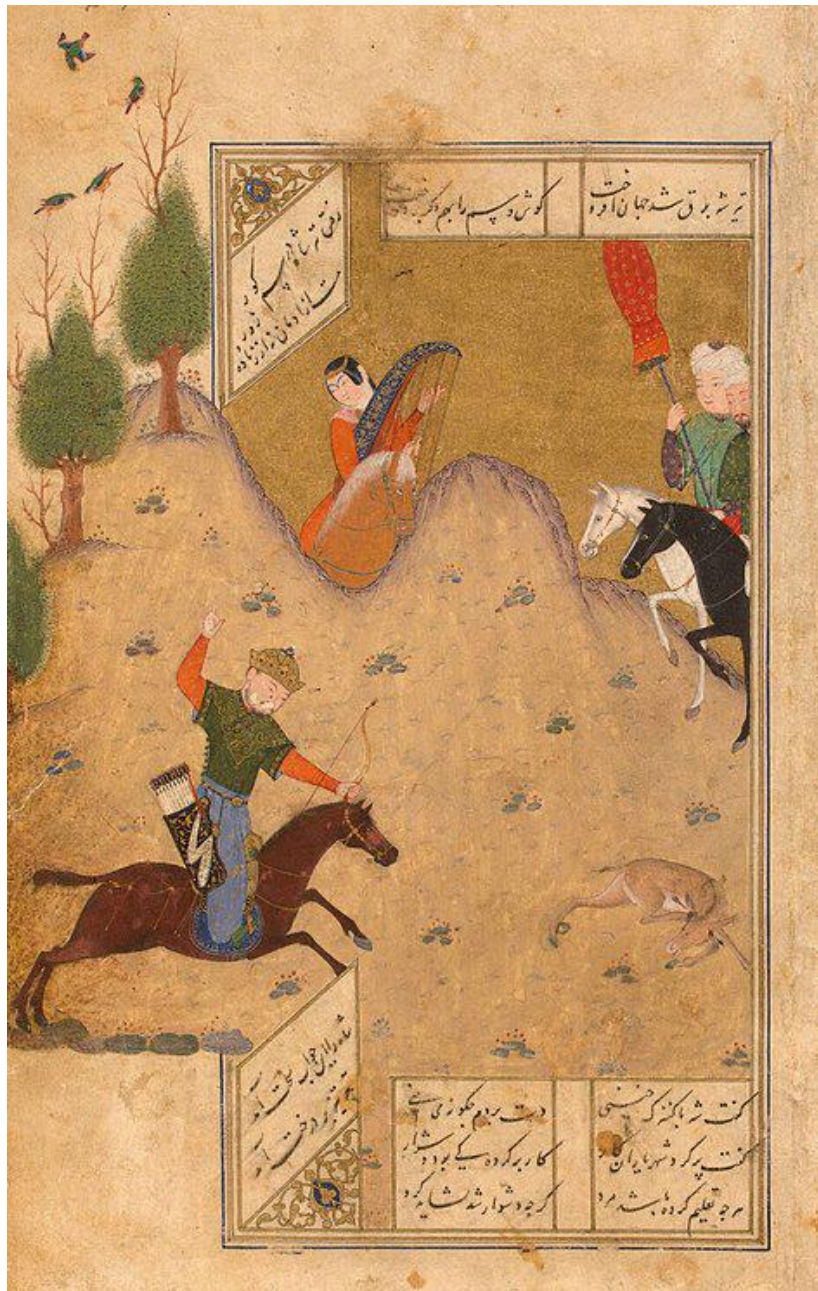


This theme was popular with miniature painters as well as storytellers. Here are more miniatures featuring Azadeh the *chang* player. To show how popular this scene is I have added pictures of other works of art as well as miniatures.

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<sup>383</sup> *Bahram Gur Hunting with the Harpist Azadeh* , Persian Miniature, 15th Century, from the *Khamasa* of Nizami, Herat, Metropolitan Museum of Art: NY

**Fig 6: Bahram Gur Hunting with the Harpist Azadeh**



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Sometimes Azadeh is riding a camel with Bahram Gur rather than a horse, this can be explained by the fact that story is set in the Persian Sasanian Empire. The Sasanian Dynasty was in the time of the late Roman Empire.

<sup>384</sup> *Bahram Gur Hunting with the Harpist Azadeh*, Timurid, 1431, Herat, State Hermitage Museum, Saint Petersburg, Russia.



**Fig 7: Bahram Gur and Azadeh Hunting<sup>385</sup>**



<sup>385</sup> *Bahram Gur and Azadeh Hunting*, Mu'in Musavvir, Isfahan School, Persian, mid 17th century, Isfahan, Iran, British Museum.

**Figures 8-11: Bahram Gur and Azadeh**



<sup>386</sup> <sup>386</sup> Bowl with Bahram Gur and Azadeh, late 12th–early 13th century, Iran, probably Kashan, Metropolitan Museum of Art, NY.

<sup>387</sup> Plate with a hunting scene from the tale of Bahram Gur and Azadeh, Sasanian, 5th century AD, Iran, Metropolitan Museum of Art, NY.





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<sup>388</sup> Sheila Canby, *The Shahnama of Shah Tahmasp: The Persian Book of Kings*, Yale University Press, 2014, p.325.

<sup>389</sup> Tile representing Bahram Gur and Azadeh, 1236, Qudabaad Palace, Konya, Turkey, Museum Koyunoglu,

Fig 12: Court Music Ensemble Performing Outdoors



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<sup>390</sup> *Habib al Siyar* (beloved of virtues) by Ghiyathuddin b. Humamuddin Muhammad Khwandamir (d. circa. 1534-37), Volume 3, Freer & Sackler Gallery, Smithsonian.

## Court Music Ensembles

The above painting is a particularly good example of a typical chamber type ensemble. It shows many of the most common instruments of the sixteenth century Ottoman and Safavid courts being played together. The instruments shown are, from left to right: the *oud* (Middle Eastern short-necked lute), *chang* (Persian harp), *nay* (oblique reed-flute), *qanun* (plucked board-zither) and the *riqq* (tambourine-drum). The *oud* player is playing the *oud* on a downwards angle.<sup>391</sup> This type of ensemble, featuring diverse plucked stringed instruments, a single wind, or bowed string instrument and a percussion one, is typical of current Arabic, Turkish, and Persian art music. The *chang* is the only exception; the *chang* was only recently reintroduced into Azerbaijan in the 1980's and in Turkey in 1995.<sup>392</sup> It should be mentioned that this combination of instruments would have been more common to Eastern Arab art music, until relatively recently.



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<sup>391</sup> This instrument is sometimes called the *daff* or *daire*.

<sup>392</sup> The *chang* was reconstructed in Azerbaijan by Majnun Karimov and in Turkey by Fikret Karakaya, the founder of the *Bezmara* Ensemble.

<sup>393</sup> Detail from *Habib al Siyar* (beloved of virtues) by Ghiyathuddin b. Humamuddin Muhammad Khwandamir (d. circa. 1534-37), Volume 3, Freer & Sackler Gallery, Smithsonian.

The *oud* fell into disuse in Turkey until the late nineteenth century and in Iran until around 1960 respectively.<sup>394</sup> <sup>395</sup> The *qanun* was still popular in Turkey during this period, but was mostly confined to women's ensembles in the harem. The *qanun* was reintroduced into Iran in the late nineteenth century.<sup>396</sup> The *santur* (dulcimer) supplanted the *qanun* in the typical Ottoman court music ensembles from around 1750. The style of the above painting is in the Safavid style. The musicians are all kneeling or sitting cross-legged. The background style of the painting of the trees and hills exhibits noticeable Chinese influence. There are diverse fruits and fruit juice, or rarely, wine, completing the setting. The always-entertaining *Baburnama* is full of descriptions of paradisiacal scenes.

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<sup>394</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p.143.

<sup>395</sup> The *oud* was revived in Persian art music around fifty years ago. When the *oud* returned to Iran, its playing style was influenced mostly by Arabic styles. In the recent era, the *oud* was reintroduced to Iran by Mansur Nariman Zanjani (1935-2015). Nariman sought advice from the famous Egyptian singer, composer and *oudist* Mohammed Abdel Wahab. He later met the Assyrian Iraqi musician Munir Bashir (1930-1997), to discuss different *oud* playing styles.

<sup>396</sup> During the late Qajar (1794-1925), and early Pahlavi (1925-1979) dynasties, an aristocrat by the name of Hesam al-Saltaneh (1881-1961) became familiar with the *qanun* whilst on a trip to Egypt. He later brought an Egyptian *qanun* back to Iran. After him Rahim *Qanuni* Shirazi (1871-1944) in Shiraz started playing the *qanun*. Later, his son Jalal *Qanuni* Shirazi (1900-1987) continued the 're-Persianising' of the *qanun* in contemporary Persian art music.



**Fig 13: Court Music Ensemble Performing at the Ottoman Court**



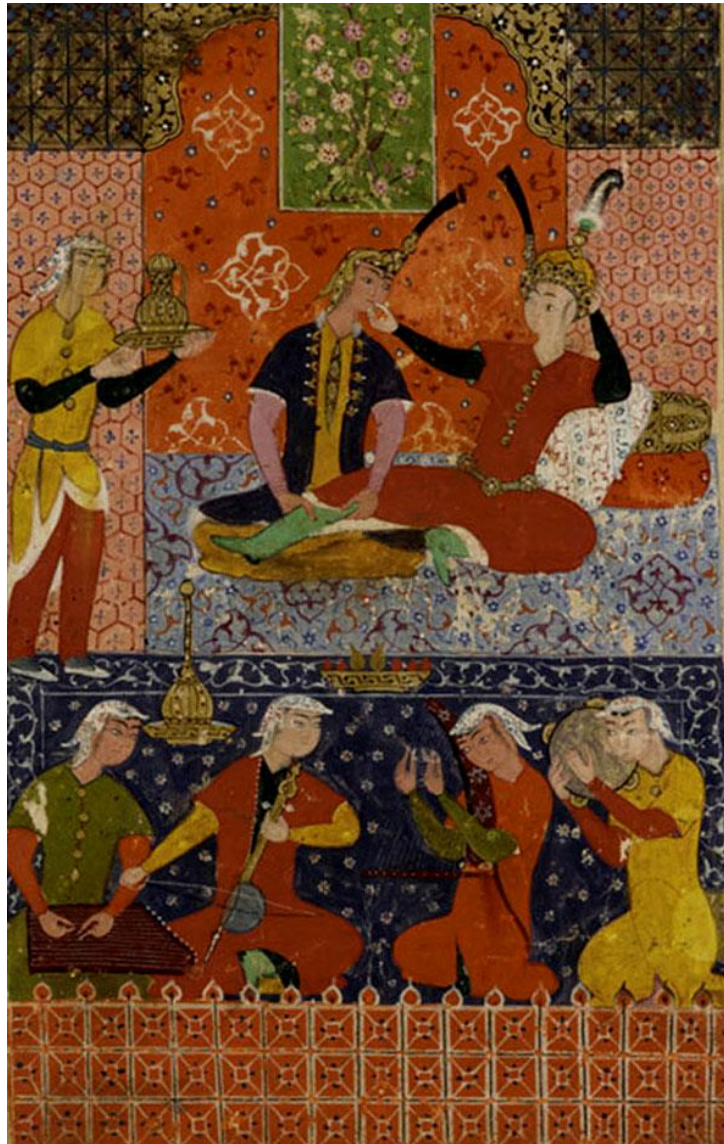
The above miniature shows, from left to right, the *qanun*, *oud*, *chang*, *kamancha*, a vocalist and a *riqq* player, with two male dancers. The *kujuks* (male dancers) accompany the music with *chalpara*'s (wooden castanets) in their hands. The *oudist* is playing the *oud* on a straight angle. The *nay* is absent in this painting and is replaced by the equally important *kamancha* (spike-fiddle). Male dancers in female garb were more acceptable in public gatherings adhering to Ottoman law. Female dancers were usually restricted to a female audience or the Sultan's Harem. These female dancers were called the *changi*, and the female musicians were called the *changlar*; players of

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<sup>397</sup> Dancers and Musicians Performing at the Circumcision Ceremony of Selim, Bayezid, and Mehmed in 1530, from 'Suleymanname, the Illustrated History of Suleiman the Magnificent', Unknown Artist, c.1530, Topkapi Sarai, Istanbul.

the *chang* harp.<sup>398</sup> The style of this painting is distinctly Ottoman and noticeably different and less ornate than the Safavid style.

**Fig 14: Court Music Ensemble Performing at a Court Pavilion**



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398 Dr Metin, Dr Skylife, *Court Dance in the Ottoman Empire*, <<http://www.turkishculture.org/performing-arts/dance/court-dance-445.htm?type=1>> [accessed 7 December 2015].

399 *Bahram Gur and the princess in the red pavilion*, unknown artist, Iran, Safavid period, c. 1560, Arthur M. Sackler Gallery: Smithsonian.

Bahram Gur was the fifteenth Sasanian King of Persia (420 - 438) and a favorite theme for painters and poets such as Nizami





The miniature above is in the Safavid style; although it is less ornate than some Safavid paintings (see figures 23 and 24 for example). This painting is one in a series of paintings, which are set in different coloured pavilions. The prince featured in the painting is Bahram Gur (420–438), who was the fifteenth Sasanian King of Persia, and a favorite theme for painters and poets such as the great Sufi poet Nizami (1149-1201). The Persian poet Ferdowsi (940-1020 AD) wrote of famous Persian rulers like Bahram, in his mammoth epic of the pre-Islamic history of Persia; the *Shahnamah* (Book of Kings, 977-1010). This painting features a *changlar* women's ensemble. The instruments featured in this miniature are, from left to right: the *qanun*, *kamancha*, *chang* and the *riqq*.

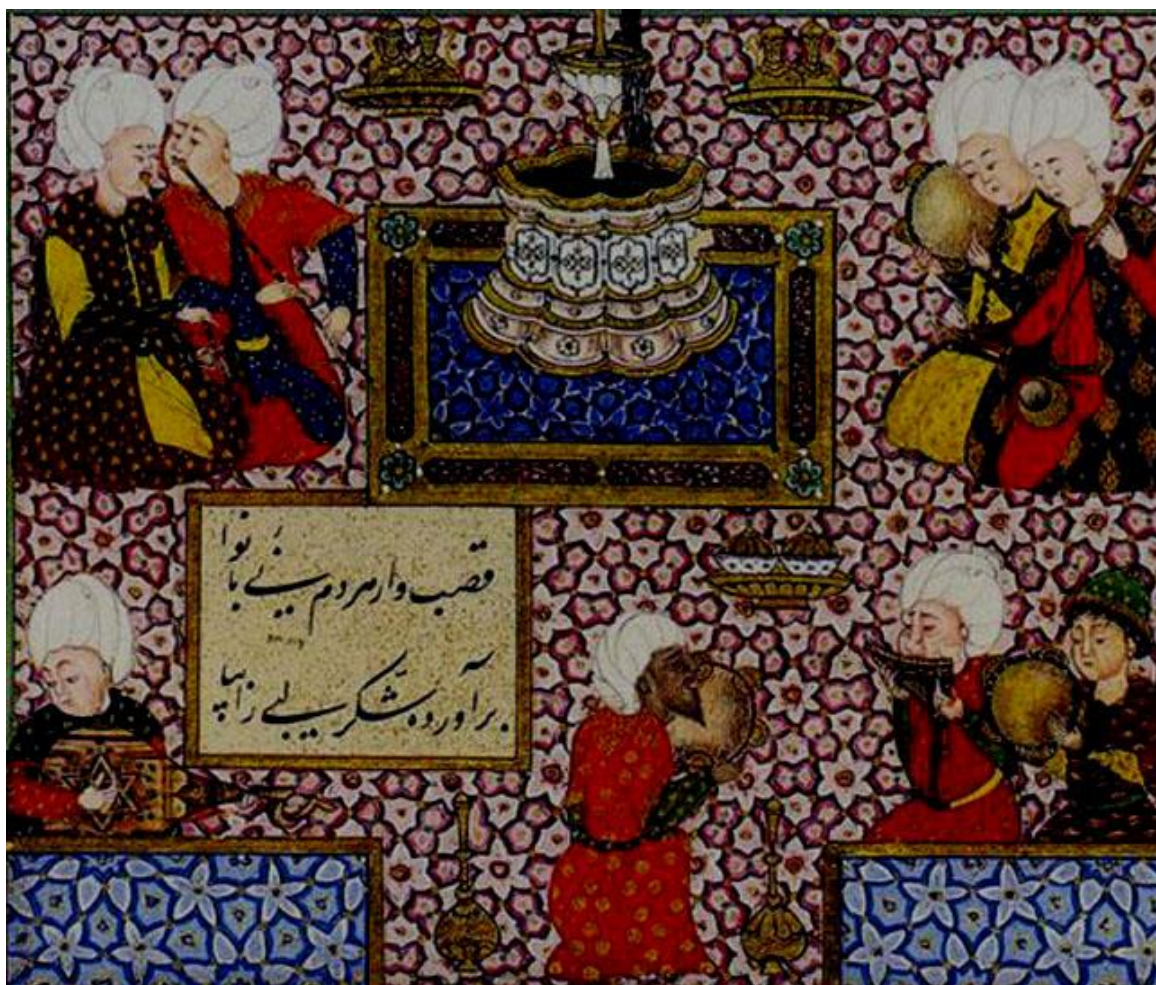
**Fig 15: Court Music Ensemble Performing at the Ottoman Court**



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<sup>400</sup> Unknown Artist, *Suleiman Receives his Grand Admiral Hayreddin Barbarossa*, 1558, from the *Suleymannama*, Topkapi Sarai: Istanbul.





The above miniature is one of most significant examples of the Turkish miniatures from the sixteenth century that feature a larger court music ensemble rather than a solo musician, duo or trio. The *oud* player is playing the *oud* on a downwards angle. I had, in 2004, serendipitously stumbled upon this painting in a book featuring works of art from the Topkapi Palace collection in Istanbul.<sup>401</sup> At the time I knew nothing about Oriental miniatures and had a very limited knowledge of *maqam* art music, although I had been interested in Western medieval illuminated manuscripts particularly that featured the lute. The Topkapi book was in the Christchurch Public

<sup>401</sup> J.M. Rogers [ed.], *Topkapi Manuscripts*, New York Graphic Society, 1986, title page and page 153, *Suleyman receives his Grand Admiral, Hayreddin Barbarossa*, from the *Suleymanname* (Book of Suleyman the Magnificent), Ali Amir Beg Shirwani, Istanbul, 1558, Hazine, 1517, folio. 360a, Topkapi Palace Museum Library: Istanbul.

Library. I now have my own copy of this important book; my tutor Elaine Dobson's helped me to find it, as I had forgotten the name of the book. Around 2007, I had a large poster made from a scan of the above miniature from this book, and ever since then it has been on my wall in many flats in Christchurch and Wellington. In 2007 I used this painting for the front cover of my "*Maqam Anthology*" book. I have made frequent visual imaginings of what the music represented in this painting would have sounded like.<sup>402</sup> The *Suleynamnama* is a book of miniature painting that serves the role of a visual chronicle of important events in the reign of Sultan Suleyman, so it is accurately representing what actually happened. This is in contrast with the many Persian miniatures that celebrate stories from the pre-Islamic Persian *Shahnama* (Book of Kings). Proceeding with this knowledge, we can expect this painting to be equivalent in purpose to a modern photograph of an important event. The *riqq* player shown in the bottom centre of this painting appears to be the principle musician responsible for keeping the rhythmic structure of the court music intact. Interestingly, one of the sixteenth-century pieces from the Cantemir collection bears the name *Bashraf Suleymanname*, and was composed by a musician of North African descent. It is likely that the majority of the musicians in this painting are Persian, who are from Indo-European stock hence their white-pink faces. Sultan Suleyman and other Turks and Greek/Turks are painted with the same white-pink skin tone. The leading *riqq* player being discussed here is most probably of Arabic or possibly Berber ethnicity due to his light brown complexion, the only such coloured face in the painting. It is possible that this *riqq* player represented here is the North African Haji Qasim, who is likely of Arabic or Berber descent and the composer of the *Bashraf Suleymanname*

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<sup>402</sup> Particularly when listening to recordings of the Bezmara Ensemble and Persian instrumental music played in a similar sized ensemble

piece.<sup>403</sup> This miniature shows Suleyman the Magnificent receiving his Grand Admiral, Hayreddin Barbarossa, shown presenting a tribute gift to Sultan Suleyman. Barbarossa was of mixed Turkish and Greek origin and was based in the Ottoman North African port of Algiers; one may imply a possible relation to the North African musician Haji Qasim. It is possibly that the piece *Bashraf Suleymanname*, by Haji Qasim was composed as another tribute gift to Sultan Suleyman, composed by Barbarossa's Algerian musician comrade. If this is the case then Haji Qasim is shown leading the ensemble due to the piece being a new piece for the Ottoman palace court musicians. Another possibility is that the musician in the painting is the sixteenth-century Egyptian musician Emir-I Haj, a composer of *Mehter* military music who had introduced rhythms from Egyptian folk music into *Mehter* music, and would be thus suited to such a leading role in the rhythm section.<sup>404</sup> There are few known Arabic composers in the early Ottoman repertoire, and only three whose works were performed by a court music ensemble and whose works survive in both the Ali Ufki and Demetrius Cantemir collections.<sup>405</sup> The fact that the names of these two composers have survived in the early Ottoman repertoire notated by Ali Ufki and Cantemir may well be due to their importance to the Ottoman court as many the of composers of early Ottoman compositions are unknown. Many of the pieces by anonymous composers may well have been Arabs, and some of these pieces resemble contemporary Arabic art music melodies far more than contemporary Persian or Turkish compositions. The large numbers of Persian musicians at the early Ottoman court is discussed throughout this study, and interestingly, many of these Persian

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<sup>403</sup> Transcription number 32.

<sup>404</sup> See Chapter eight: Comparison and Interpretation.

<sup>405</sup> Transcription number 48 and transcriptions number's 54 – 55, (the same *mehter* piece; Ufki & Cantemir).

compositions resemble current Iranian art music. The *riqq* player shown in the bottom right side of the *Suleymannname* painting is probably Jewish or Christian (likely Greek or Armenian), due to his non-Turban and non-Muslim hat, which is an uncommon feature in the vast majority of Turkish or Persian miniature paintings. The *nay* players in the miniature are playing long thin *nays*, which are depicted the same length as the current Turkish *Kiz* (A key) and *Mansur* (G key) *nays*. This length is common to current Turkish art music, but is uncommon in contemporary Arabic art music. There is no contemporary Persian *nay* that is of this length; the current Persian *nay* in use may be a recent phenomenon or a survival from the medieval ‘rustic’ *nay* or introduced from folk music. The Persian dental *nay* technique employed in current Iranian art music is recent (c.1900). We do not have detailed organology references for the sixteenth century Persian *nay* unlike the good descriptions of *nays* written by European travelers such as Charles Fonton and Pietro Della Valle. It is probable that despite this, that the *nay* was introduced from Persia during the thirteenth to fifteenth centuries. During the late fifteenth to early sixteenth century,<sup>406</sup> longer *nays* were invented by the Turkish *Mawlawi* Sufi sect, who favoured longer, lower *nays* due to their mellow and meditative aesthetic.<sup>407</sup> The *Mawlawi nays* probably spread to the Persian courts from Constantinople. Persian music scholar Yazdani Shirazi mentioned in 1981 that ‘This type of classical *ney* did not appear in the Moslem world until about the 13th century and since the beginning it seems that to have been dedicated to the playing of the sacred music since it was mainly in the confraternities of the *Mevlevi* order of Dervishes that it was played. The genuine tradition of the *ney* is, therefore, to be sought in Turkey and it is possible that from there it spread to Syria, Iraq and,

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<sup>406</sup> Fig.18 is either from the late fifteenth or early sixteenth century.

<sup>407</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), page 137.



perhaps to Persia.’ Also Shirazi mentions that, ‘from the 15th century the *ney* is found in Persian miniatures while the rustic *ney* can be found in even earlier representations (12th and 13th centuries).’<sup>408</sup> Both the Persian and Turkish miniatures of the sixteenth to nineteenth centuries feature predominantly long, thin *nays*. The *oudist* is playing the *oud* at a straight angle. The other instruments are the *kamancha*, *miskal* and a third *riqq*.

**Fig 16: Court Music Ensemble, a Singer and a Dancer Performing at the Safavid Court**



409

The above painting features a *kamancha*, two *riqq*s, a *nay* and a *chang*. The *nay* in this Persian miniature is a similar length to the *nay* in the previous painting

<sup>408</sup> Mohammad Musavi (*Ney*) & Mahmud Karini (*Ney & Chant*), *Iran / Vol.3 & 4: Anthologie De La Musique Traditionnelle* (Paris: Ocora 55850, 1981).

<sup>409</sup> Detail of: *Musicians and dancers at the court*, Safavid, unknown artist, c.1600, from a ‘*Diwan of Yazdi*’, Shiraz: Iran.



**Fig 17: Military Music Ensemble, Court Music Ensemble & Dancers Perform  
Outside City**



<sup>410</sup> Qadimi, *Zulaykha travels from the Maghrib (the west) to Egypt in the Mashriq (the East) to meet her future spouse*, 16<sup>th</sup> century, Safavid, Iran, Freer Gallery of Art: Washington, D.C. Fol.100v.



The above detail of the Persian miniature features the *Mehter* instruments, *nafir*, *davuls*,<sup>411</sup> *zurnas* and *nakkaras*.<sup>412</sup> The second detail, shown below, shows a *riqq*, *kamancha*, a very short *nay* (possibly the extinct *girift*)<sup>413</sup>, Persian *setar*, *kamancha* and *miskal*. This painting is among the few miniatures to feature both ‘indoor’ court music and ‘outdoor’ military music ensembles playing together. The distance separating from the loud instruments from the quieter instruments is notable. The court ensemble musicians are close to Zulaikha who is seen arriving in Egypt from the West. Zulaikha is the Muslim name of Potiphar’s wife in the Biblical narrative of Joseph<sup>414</sup> and Potiphar’s wife from the Book of Genesis chapter thirty-nine.

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<sup>411</sup> Barrel-drums.

<sup>412</sup> Kettle-drums.

<sup>413</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 140-142.

<<http://www.itu.edu.tr/en/news/2016/02/19/ney-concert-by-flute-player-asst-prof-suleyman-erguner>, <<https://www.youtube.com/watch?v=5Asm6lcYPvk>>, <<http://www.tulumba.com/storeItem.asp?ic=MU830065QN592>> [accessed 15 June 2016].

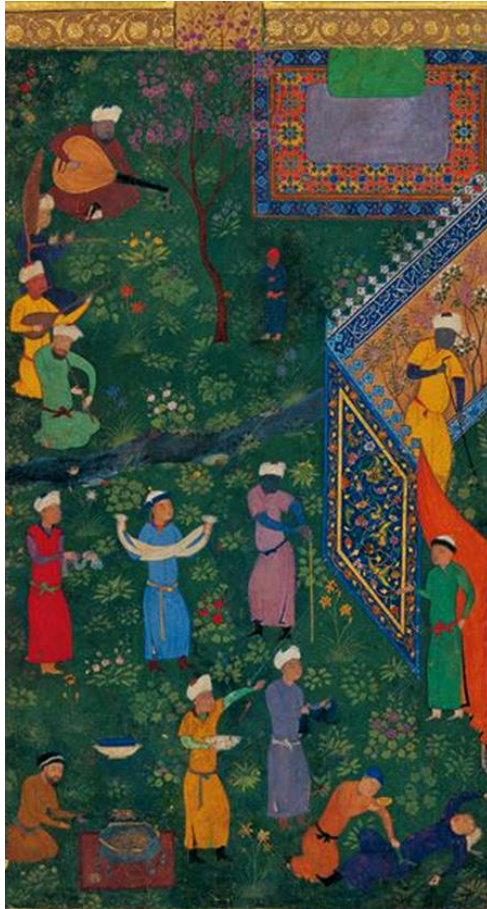
<sup>414</sup> Yusuf in Arabic



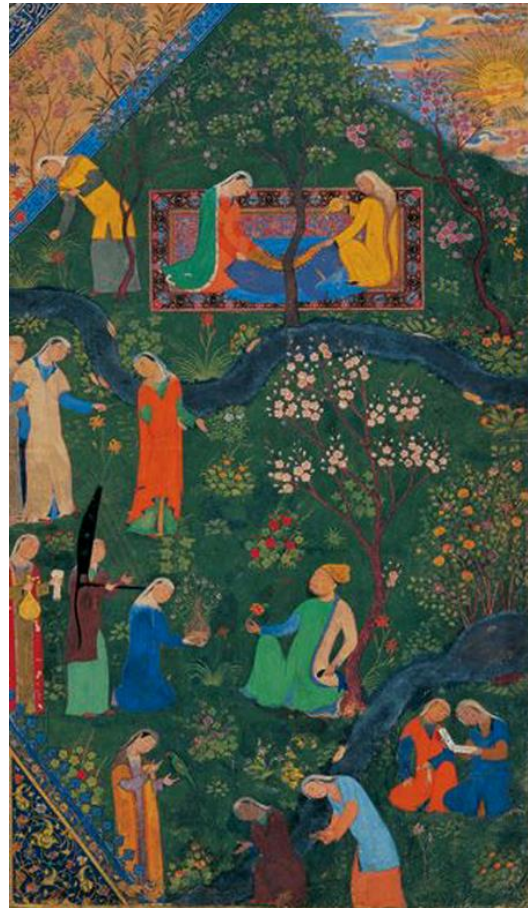




**Fig 18: Court Music Ensemble Performing in a Garden**



415



<sup>415</sup> *Sultan Huseyn Mirza Bayqara in Promenade*, Kamal al-Din Bizhad, (1450-c.1535), from 'Moraqqa'-e Golshan', p.55, first half of 16th century, conserved in Golestan Palace, Tehran: Iran.



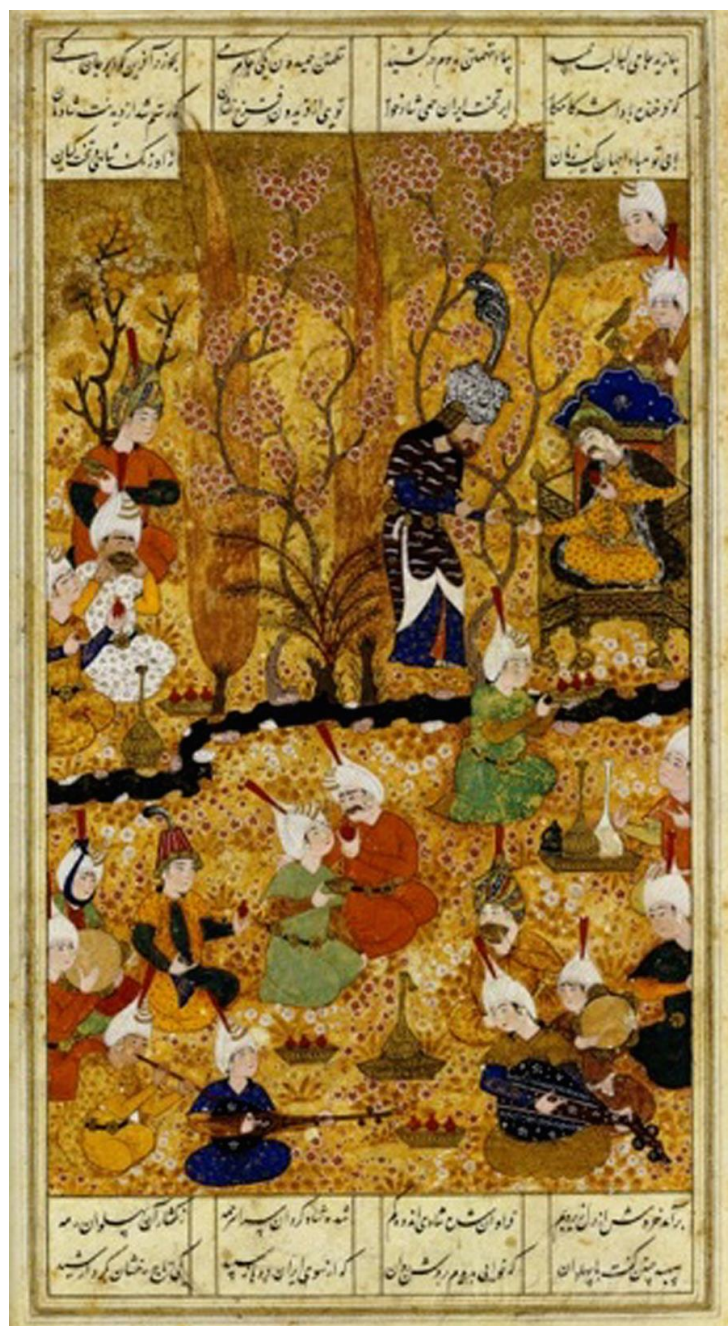
416

The above miniature features, an *oud*, two *changs*, a Persian (rather than Ottoman) *tanbur* and a *nay*. The *oud* is played on a downwards angle. Again the *nay* is long and of the *Mawlawi* type in this fifteenth-sixteenth-century painting by the famous Persian court painter Kamal al-Din Bizhad. Because of the darker colour of the skin tone he *oudist* shown in this painting is likely an Arab, and the *tanbur* player may be of Central Asian Turkic ethnicity.

<sup>416</sup> Two details from *Sultan Huseyn Mirza Bayqara in Promenade*, Kamal al-Din Bizhad, (1450-c.1535), from 'Moraqqa'-e Golshan', p.55, first half of 16th century, conserved in Golestan Palace, Tehran: Iran.



**Fig 19: Court Music Ensemble and Singer Performing in a Garden**



417

<sup>417</sup> *Illustration to the Shahnameh*, Shiraz, Safavid, Iran, Murhid Al Kabib Al Shirazi, 1539, Christie's Images: London, Scala: Florence, PC31854.



The painting showed above features two *riqq* players, a singer, a *nay* player, a Persian *tanbur* player and an *oud* player. The *nay* is short and may be the rustic *nay* described by Yazdani Shirazi, or maybe a *girift*; perhaps the *girift* is the same instrument as the rustic *nay*. Feldman had noted that some historical sources mention the *girift* as simply being a certain size of *nay*,<sup>418</sup> in this case short, whereas other sources considered it to be a separate instrument (see footnote 49). The *oud* is played on a right angle.

### Solo and Smaller Court Music Ensembles

There are also many miniatures that feature either one or two melodic instruments often with a percussion instrument, generally the *riqq* or *daff* frame drum.

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<sup>418</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 142.



**Fig 20: Trio Court Music Ensemble & Singer Performing Outdoors**



The above painting shows Khan Timur in a festive scene outside, in the Samarqand province. The miniature is full of life and movement, and is in a style that is notably different to the preceding paintings. Timur's lame leg is quite obvious in this one. He is probably drinking wine, which was a Tatar tradition, although no-one would ever dare drink alcohol in front of him unless he had allowed, rather, commanded it.<sup>420</sup>

419 *Timur feasts in the environs of Samarkand*, Sharuf ad-din Ali Yesdy, *Zafar-nama*, 1628, Uzbek, Samarkand: Uzbekistan, MS IOS AS Uzbek SSR, 4472, f. 288a.

57 Turner, *Garden History Reference Encyclopedia: Historic books etc on garden design and landscape architecture*, (Gardensvisit.com: 2014). <<https://books.google.co.nz/books?id=2q98CAAAQBAJ&pg=PT520&lpg=PT520&dq=timur+drinking+wine&source=bl&ots=hll0UiQonK&sig=xQmKdicrl-8YRVa5KXqeey1WEHY&hl=en&sa=X&ved=0ahUKEwiV9bvWtcjJAhXCXaYKHYI5AtUQ6AEIIDAB#v=onepage&q=timur%20drinking%20wine&f=false>> [accessed 7 December 2015]. From: Ruy González de Clavijo, *Narrative of Courtly Life and Ceremony in Timur's Samarqand*, 1404, Tr. Sir Robert Clements (London: Hakluyt Society, 1859) <<https://archive.org/details/narrativeembass00markgoog>> [accessed 7 December 2015].

This painting features a smaller type of ensemble than in the previous miniatures. It is by an unknown Central Asian Timurid artist from what is currently Uzbekistan. The instruments featured are from left to right: large *riqq* (or *daire*), *Khorasani tanbur*<sup>421</sup>, and *kopuz* (skin and wood bellied lute).<sup>422</sup> The player of the *kopuz* is likely an Indian. Long-necked lutes are a favoured instrument in contemporary Central Asian art and folk music.

**Fig 21: Duo Court Music Ensemble & Vocalist Performing in a Garden**



423

<sup>421</sup> This instrument is a long-necked lute, forerunner to the Ottoman *tanbur*. This is similar to the type of *tanbur* used in contemporary Kurdish folk music.

<sup>422</sup> This may possibly be the forerunner to the Himalayan *dranyen*.

423 *A Ruler Enthroned*, c. 1590, Safavid / Qajar, Khurasan?: Iran, Arthur M. Sackler Gallery, Smithsonian: Washington D.C S1986.206



This painting is in a later Safavid style, and features the *riqq*, *oud* and a vocalist playing before a ruler, probably a Prince. The ruler is seated on a dais. The *oud* is played on a straight angle.

**Fig 22: Duo Court Music Ensemble Performing Outside Tents**



424

<sup>424</sup> Khusraw and Shirin in front of the Tent, *Khamsa* by Nizami, 1431, Timurid, Herat, State Hermitage Museum: Saint Petersburg, Russia.



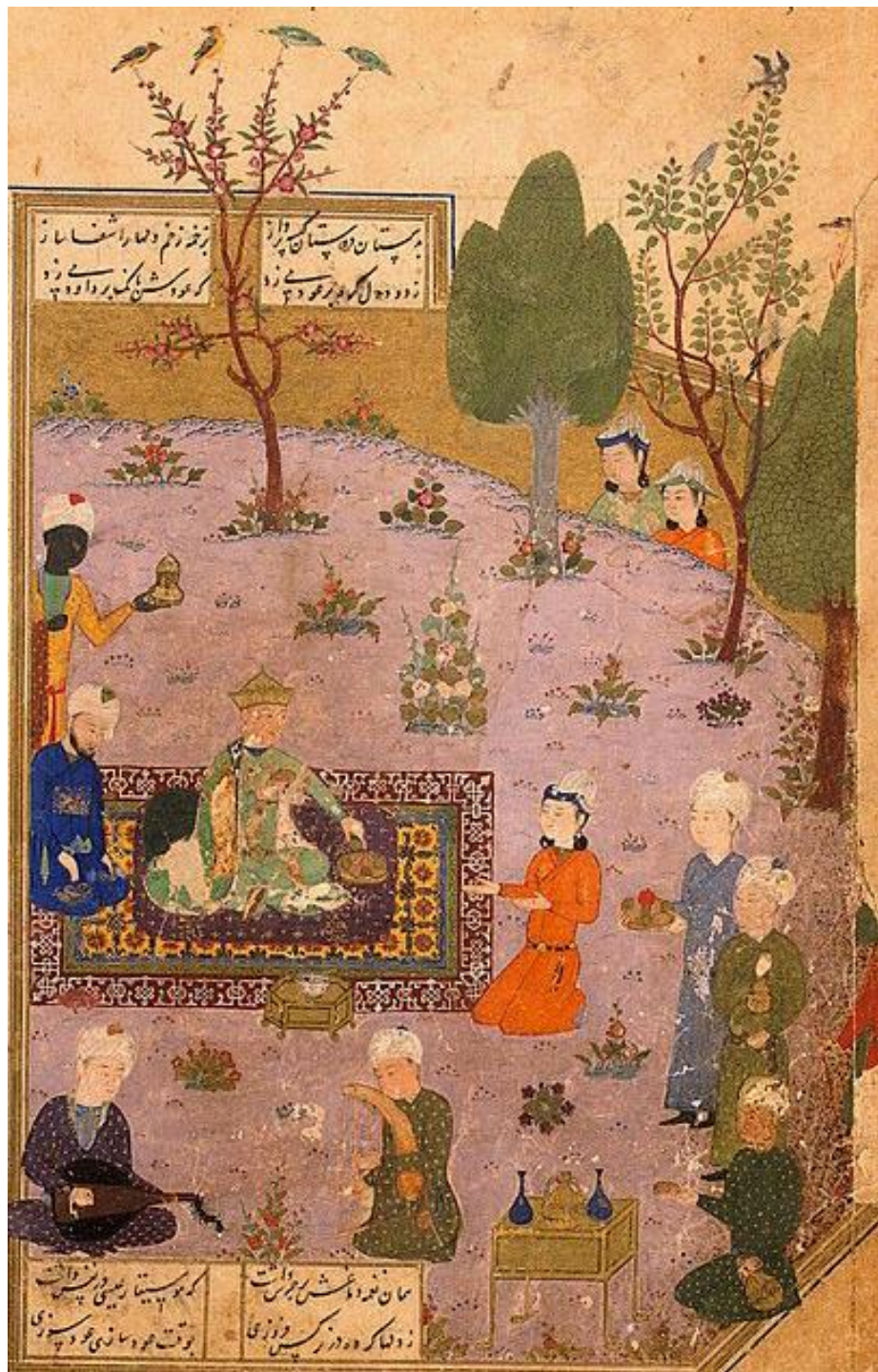
The above miniature features an *oud* and *chang* duo. I have not heard any recordings of these two instruments played together without other instruments, but consider that the sound would be close to that of an *oud* and *qanun* duo, as the *qanun* had evolved from the harp. Al Farabi (872-950 AD), the famous Turkish, Kurdish or Persian philosopher and musician is thought to have invented the *qanun*.<sup>425</sup>

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<sup>425</sup> <<http://belly-dance.org/qanoun.html> <http://www.bestarabicmusic.net/tag/al-farabi/>,  
<<http://www.bestarabicmusic.net/tag/al-farabi/>>,  
<<http://www.farabisoft.com/Pages/FarabiSchool/InstrumentsDetails.aspx?lang=en&PID=4&SID=27>>  
[accessed 15 June 2016].



**Fig 23: Duo Court Music Ensemble and a Singer Performing in a Garden**



<sup>426</sup> *Khusraw Feasting*, The Khamsa by Nizami, Timurid, Herat, State Hermitage Museum: Saint Petersburg, Russia.



The above painting again features the *oud* and *chang duo*. The *oud* is again played on a straight angle and black seems to have been a reasonably popular colour for *ouds* of this period.



**Fig 24: Duo Court Music Ensemble & Singer Performing at a Court Pavilion**



428

<sup>427</sup> *Barbad Plays for Khosraw, Khamsa of Nizami, Safavid Miniature, British Library: UK, Oriental, 22651539-43*



The miniature above shows a *riqq* player and a player of the *sharud*. The *sharud* is beautifully intricate with its mother of pearl and rosettes. The *sharud* has eleven pegs. If there are eleven strings (one wound to each peg), this would make the number of strings identical with most common contemporary *ouds*, where there are five strings in double courses and one bass string. The *oud* player shown here represents the famous *oud* player Barbad, a famous court musician in Sasanian Persia during the sixth-to-seventh centuries AD. The olive skin of the *oudist* Barbad in the above miniature suggests an Arab or other non-Persian musician. Barbad is playing the *oud* on a downwards angle.

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<sup>428</sup> Detail, *Barbad Plays for Khosraw*, *Khamsa* of Nizami, Safavid Miniature, British Library, Oriental 22651539-43



Fig 25: Solo Court Musician Playing the *Oud* in a Garden – Hidden In a Tree



429

<sup>429</sup> *Barbad the Concealed Musician*, Folio 731r, Attributed to Mirza 'Ali. The Nasser D. Khalili Collection of Islamic Art (MSS 1030)





This painting, with the *oudist* hidden up in a tree, is again a reference to the famous Sasanian musician Barbad; although in this painting Barbad seems to be a Persian rather than an Arab. The *oudist* Barbad is playing the *oud* on a downwards angle. Here is a summary of the tale of the musician Barbad:

The court musician Barbad, who sang and played the *oud*, had heard that the (Persian Sasanian) king, Khosrow II (c.570-628 AD) favoured musicians, and Barbad was told that if he can compete with the current head court musician Sarkesh, Barbad could be made the leading court musician, and gain a higher position at the court than Sarkesh. Barbad was inspired by this offer and traveled from his own country to king Khosrow's court. When Sarkesh heard Barbad playing the *oud*, he became jealous of the newcomers skill. Sarkesh then bribed the court chamberlain with gold and other gifts. The court chamberlain agreed that he would not allow Barbad to enter the court. Despondently, Barbad left the court gates, and carrying his *oud*, went to the royal garden, where the king would go during the *Nowruz* (Persian New Year) festivities. Barbad became friends with the royal gardener, and they devised how Barbad could

hide himself in a tree when the king was enjoying the New Year festivities. Barbad dressed himself in all green and climbed the tree to await the arrival of the king. As the sun was setting, Barbad played his *oud* and sang a heroic song that he had prepared. The king was astonished by the sweetness of Barbad's voice. All those at the garden festivities were likewise amazed, and expressed different opinions about what was going on. One man mentioned that 'it should be no surprise that the king's good fortune had made even the green plants and flowers his musicians.'<sup>430</sup> Barbad struck up another heroic song, and King Khosrow listened, drinking his wine as the song continued. The king then ordered that this singer must be found and told everyone to search the garden thoroughly. No one was able to find Barbad. Then Barbad began a third song, this one entitled 'Green on Green', a song used for magical purposes. King Khosrow drained another goblet of wine and mentioned that the musician must be an angel or a daemon. Khosrow ordered another search of the area, and said that when the musician was found, his mouth and arms would be filled with jewels, and that he would make the musician his head court musician. Barbad, after hearing these words, came down from the cypress tree he had been hiding in and went and confidently bowed before the king. Barbad told the king what had happened concerning Sarkesh and of his befriending the palace gardener. King Khosrow dismissed Sarkesh with some rough comments about his singing being 'as bitter as a colocynth' and Barbad's singing being as 'sweet as sugar'. The king continued to drink wine to the sound of Barbad's music, and when he was drowsy, filled Barbad's mouth with pearls. Thankfully King Khosrow's new courtier Barbad did not choke on the jewels. Barbad then became king Khosrow's head court musician. In fig: 25,

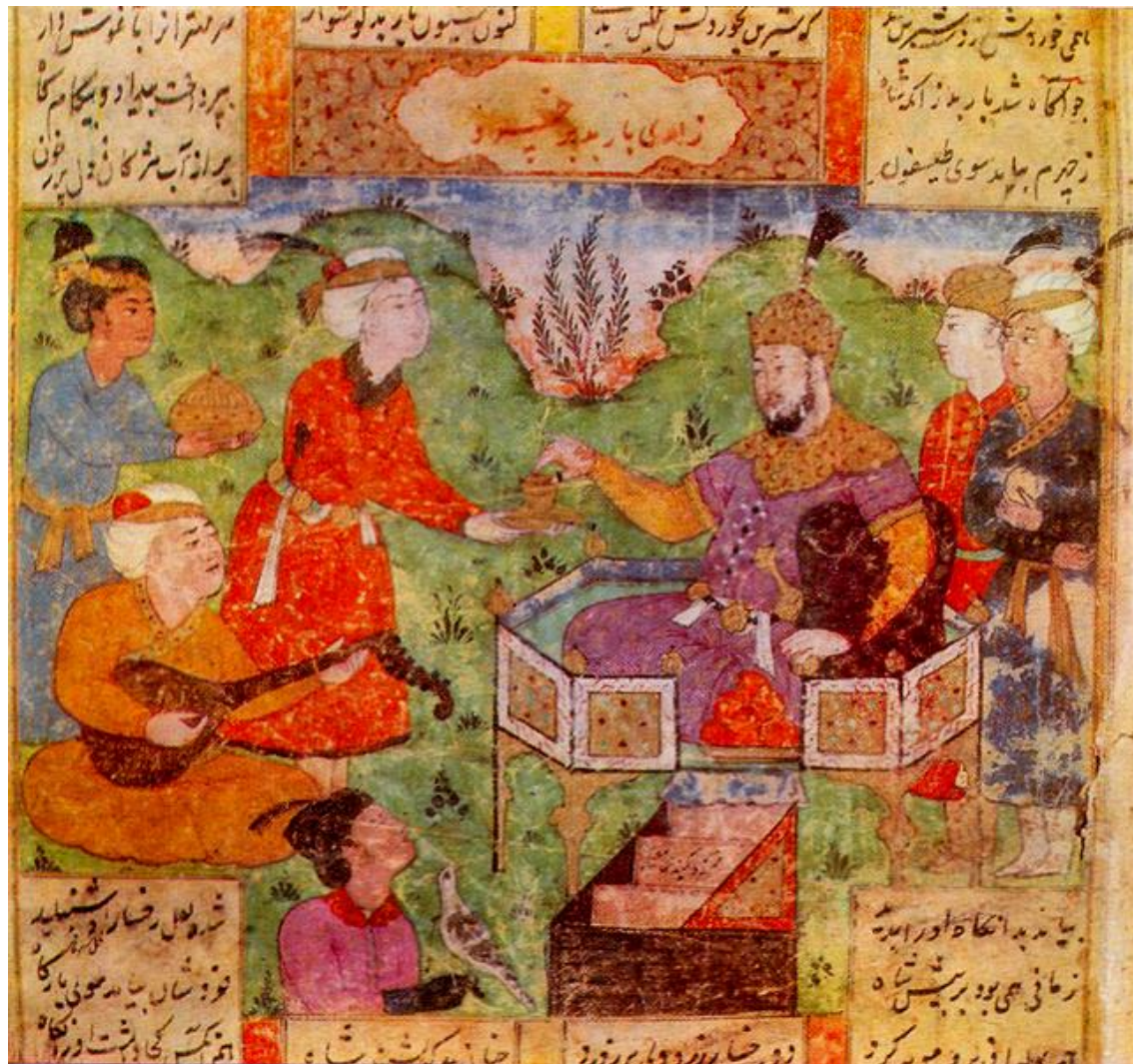
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<sup>430</sup> Abolqasem Ferdowsi, *Shamaneh, the Persian Book of Kings*, (10<sup>th</sup> Century AD), Translated by Dick Davis (Middlesex: Penguin, 1997), p.814-816.



Barbad is incorrectly wearing red rather than the camouflaged green outfit described in the Shahnama. Barbad is dressed in a tree-green robe as in the Shahnama story in fig: 24.

**Fig: 26, *Oud* player performing before the King**



431

<sup>431</sup> *Barbad Playing for Khosrow*, Muhammad Mukim, 1664, Firdowsi, Shahnama (10th century AD), Bukhara: Uzbekistan, MS.IOS AS.SSR, 3463, fol.508a.



The above miniature features Barbad playing before king Khosrow II. This miniature is from the Bukharan Central Asian miniature school of painting. The painting style is in-between the Persian Safavid and Indian Mughal styles. The *oud* has the typical eleven strings, is being played on an upwards angle, and has a longer neck than usual in this depiction. This may, or may not be due to the painter's interpretive liberty; if the latter is true, and the painting is an accurate depiction, the *oud* which existed in Bukhara in the 1600's had a longer neck than that of contemporary Persia or Constantinople although the *ouds* shown in this chapter do have necks of varying lengths. The above *oud* is very similar to the long-necked lute called the *lavta* in Turkey and the *laouto* or *laghouto* in Greece, although the *lavta/lauto* may be of recent origin (c. nineteenth century).



**Fig 27: Trio Court Music Ensemble & Singer Performing at the Ottoman Court**



432

<sup>432</sup> *The King Receives a Message at Night Time*, Rajab b. Khay al-din, 16th century Turkey, Freer & Sackler Gallery, Smithsonian: Washington D.C.

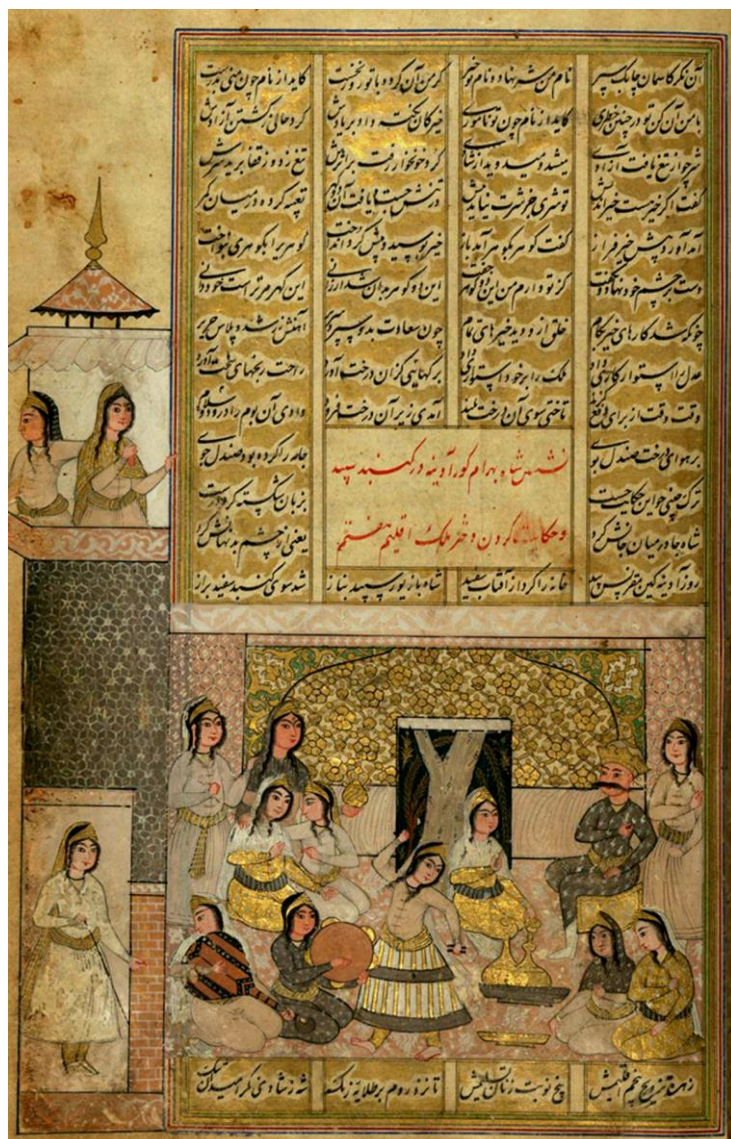


The above miniature is from the sixteenth century Ottoman Turkish school. The painting is artistically similar to the *Suleymannama* miniatures concerning the freehand tile patterns, although this painting not as interesting and lively. The painting is devoid of any Chinese influence, unlike most Persian miniatures, and is ‘rougher’ than the often graceful and sometimes intricate painting styles of Safavid Persia. Perhaps the simplification of style in this painting was due to some minimalist concept, or the artist may have been in a hurry or uninspired at the time he painted this. The *oudist* is playing the instrument on an upwards angle rather than the more common straight or downwards angles There is also a *riqq* and a *kamancha* player.



Fig 27: Duo Court Music Ensemble, Two Singers and a Dancer at a Court

Pavilion <sup>433</sup>



<sup>433</sup> Bahram Gur in the White Pavilion, 1649, Safavid, Iran Walters Art Museum: Baltimore, W.611.170A.



The above miniature set in a white pavilion, features an *oudist* and a *riqq* player. The *oud* is being played on a sharp downwards angle.



Fig 28: Duo Court Music Ensemble, Two Singers and a Dancer at a Court

Pavilion<sup>434</sup>



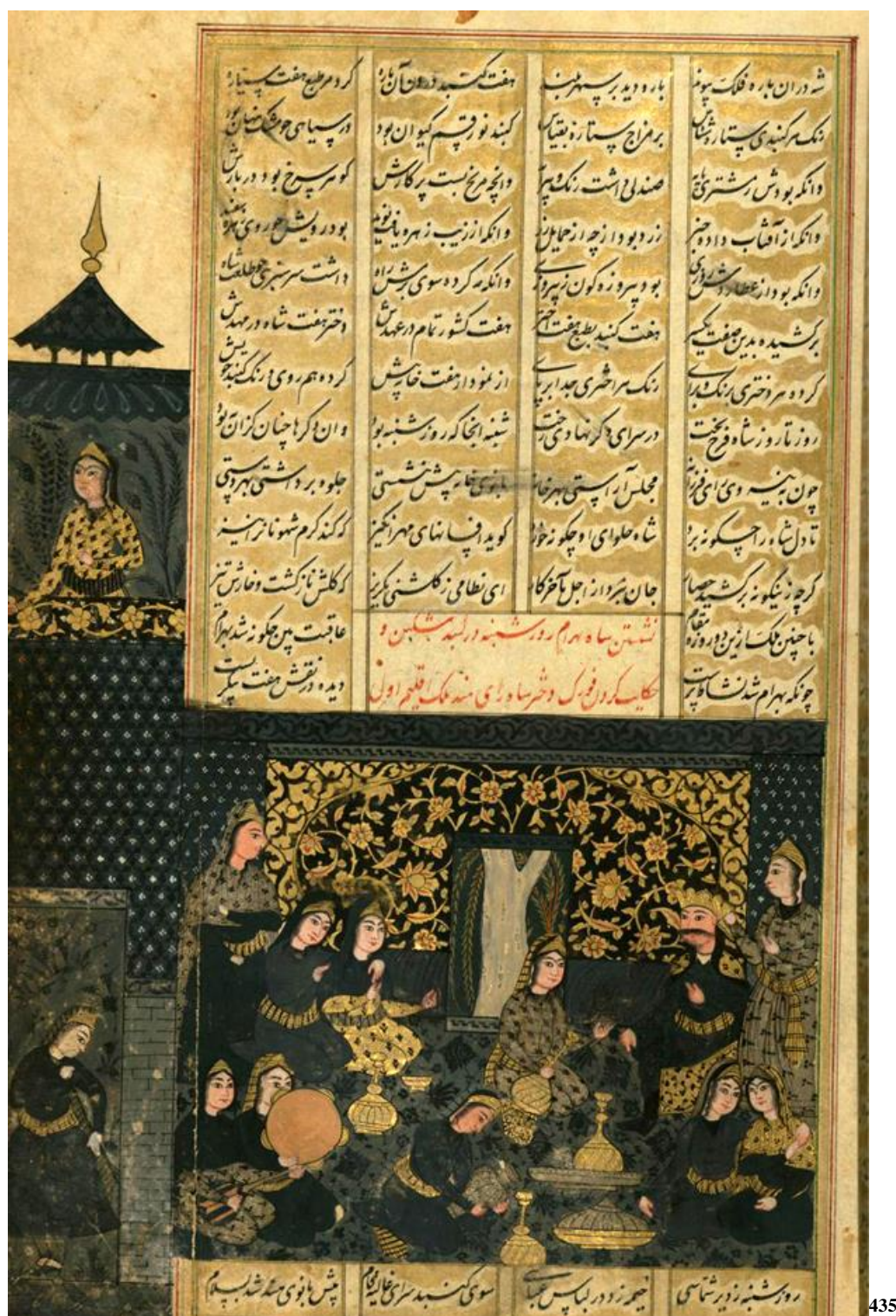
<sup>434</sup> Bahram Gur in the Green Pavilion, 1649, Safavid, Iran, Walters Art Museum: Baltimore, W.611.156A.





The above miniature painting is set a green pavilion and is, regarding the *oud* and *riqq* players, almost completely identical to the former painting, and is by the same unknown artist.

Fig 29: Duo Court Music Ensemble & Two Singers Performing at a Court Pavilion



<sup>435</sup> Bahram Gur in the Black Pavilion, Safavid, Iran, 1649, Walters Art Museum: Baltimore, W611.148A



The above painting features two *changlar* musicians playing the *riqq* and *setar* before the prince. This painting is from the same Safavid book of the Persian Sufi poet's Nizami's work, the *Khamisa* (five poems). The *setar* player is playing her *setar* in an upwards rather than downwards angle.



**Fig: 30 Duo Court Music Ensemble and Dancer Perform in a Pavilion**



This is the fourth painting from the same Safavid book of Nizami's *Khamsa*. *Oud* and *riqq* players are again featured. The *oudist* is left-handed and is playing on a sharp downwards angle. I note this here for clarity in order to dispel any possible doubts

<sup>436</sup> *Khusraw and Shirin in the presence of courtiers*, Safavid, Iran, 1649, Walters Art Museum: Baltimore, W611, fol.66a

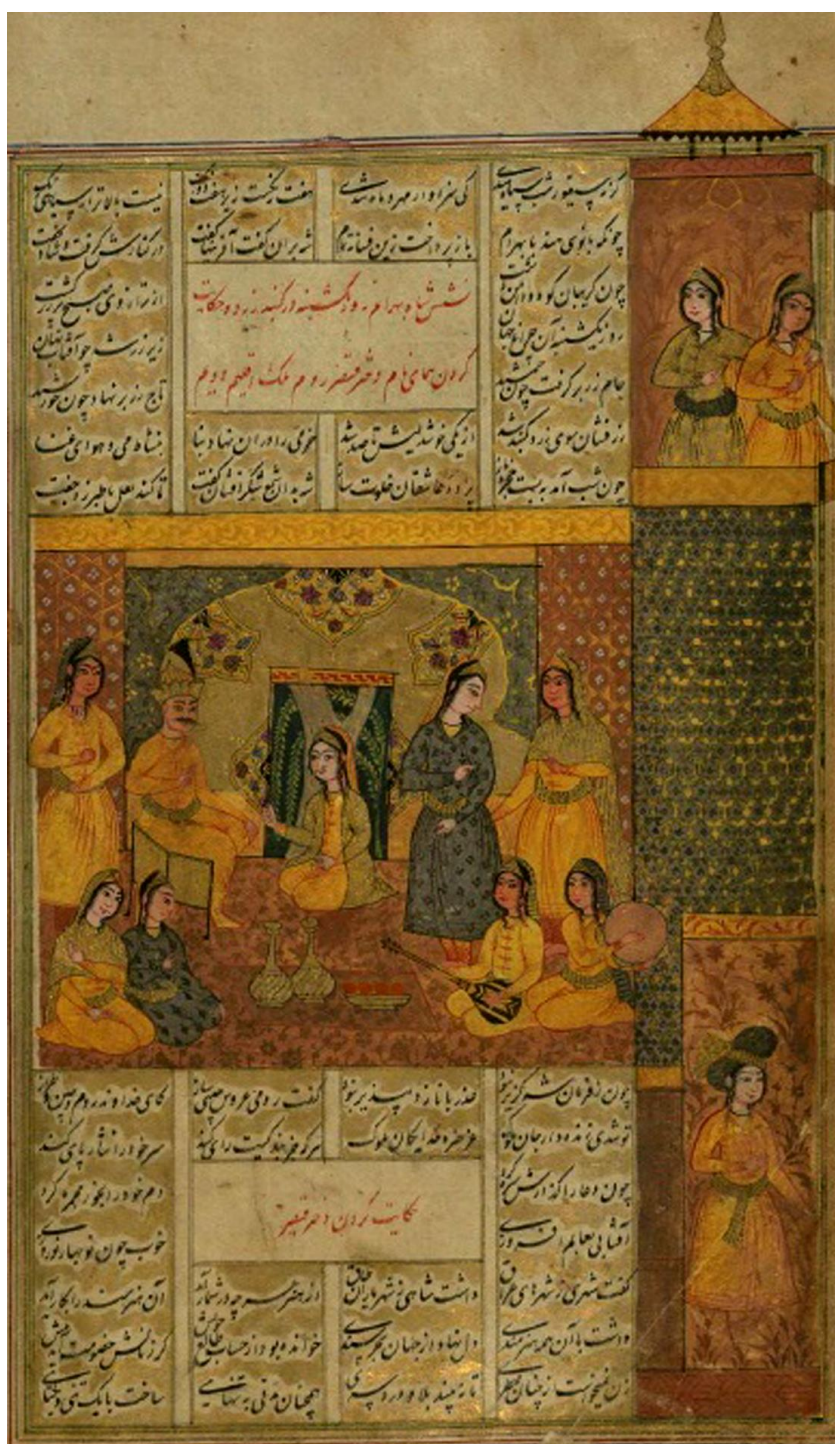
these miniatures that feature left-handed. Because they are from the original manuscripts, none of these are reversed. This is evident as the Persian writing next to the painting is not backwards. It would seem that there was no animosity towards left-handed musicians, which is still the case in contemporary Middle Eastern art music. Some may disagree and assert that the left-handed musicians may not represent reality, personally, as left-handed musicians commonly are a feature of current *maqam* music, I see no reason to doubt that there were left-handed musicians in the *maqam* music of the past.





Fig: 31 Duo Court Music Ensemble & Two Singers Performing at a Court

# Pavilion



437

<sup>437</sup> Bahram Gur in the yellow pavilion, Safavid, Iran, 1649, Walters Art Museum: Baltimore, W611, fol. 153b.





The instruments featured in the above miniature set in a yellow pavilion, are the *setar* and the *riqq*, very similar to figure 29, except that in this painting the *setar* player is left-handed and again playing her *setar* on an upwards angle. This painting is the fifth from the same Safavid book of Nizami's *Khamsa*.

Fig 32: Duo Court Music Ensemble & a Singer Perform at a Court Pavilion



438

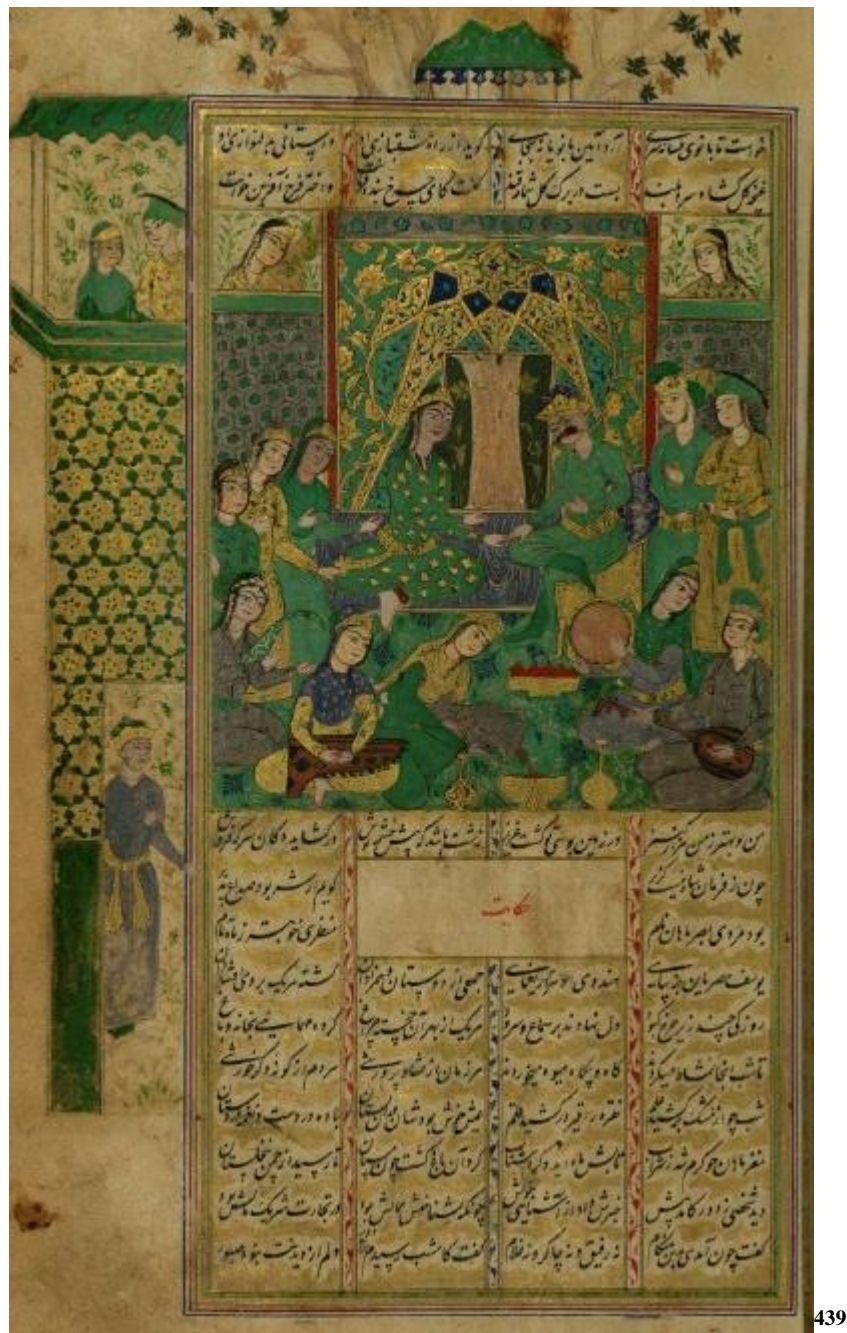
<sup>438</sup> Bahram Gur in the red pavilion, Safavid, Iran, 1649, Walters Art Museum: Baltimore, W611, fol. 158b.



The above painting, this time in a red pavilion, is the sixth from the same Safavid book of Nizami's *Khamasa*. The three women musicians are seated in an arrangement different from many of the previous miniatures; the singer is in between the *riqq* and the *setar* player.



Fig. 33: Quartet Court Music Ensemble & a Singer Perform at a Court Pavilion



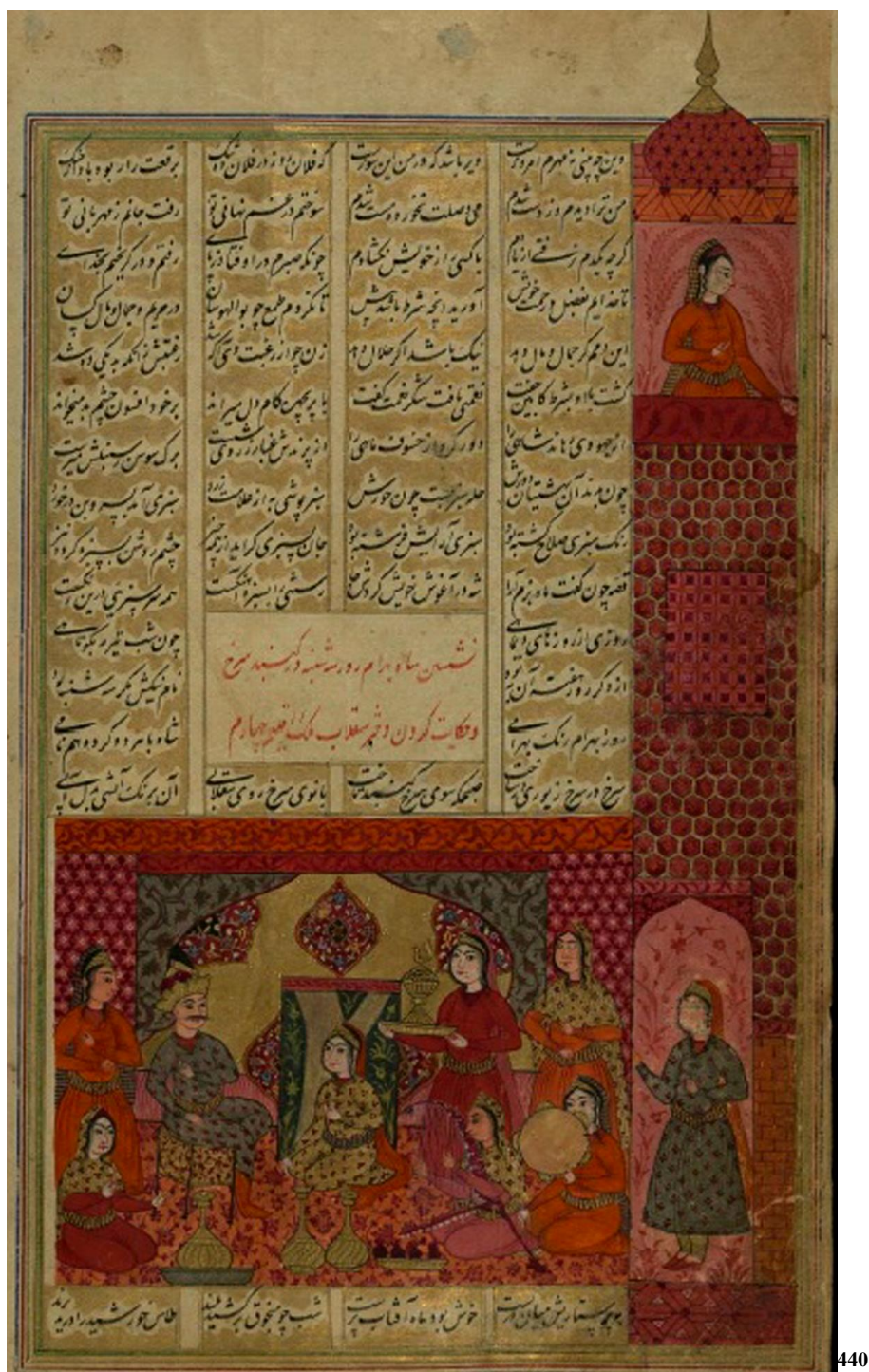
<sup>439</sup> *Bahram Gur in the blue pavilion*, Safavid, Iran, 1649, Walters Art Museum: Baltimore, W611, fol. 162a.



The above number seven miniature in the same series features a quartet performing in a green pavilion. This is the largest ensemble in this series featuring the Sasanian Prince Bahram Gur in various coloured themed court paintings. The instruments are the *chang*, the *qanun*, the *riqq* and a *setar*. This painting and others clearly show both left-handed and right-handed musicians playing together.



Fig. 34: Duo Court Music Ensemble & a Singer Perform at a Court Pavilion



<sup>440</sup> Bahram Gur in the sandalwood pavilion, Walters Art Museum: Baltimore, W611, fol. 166b.

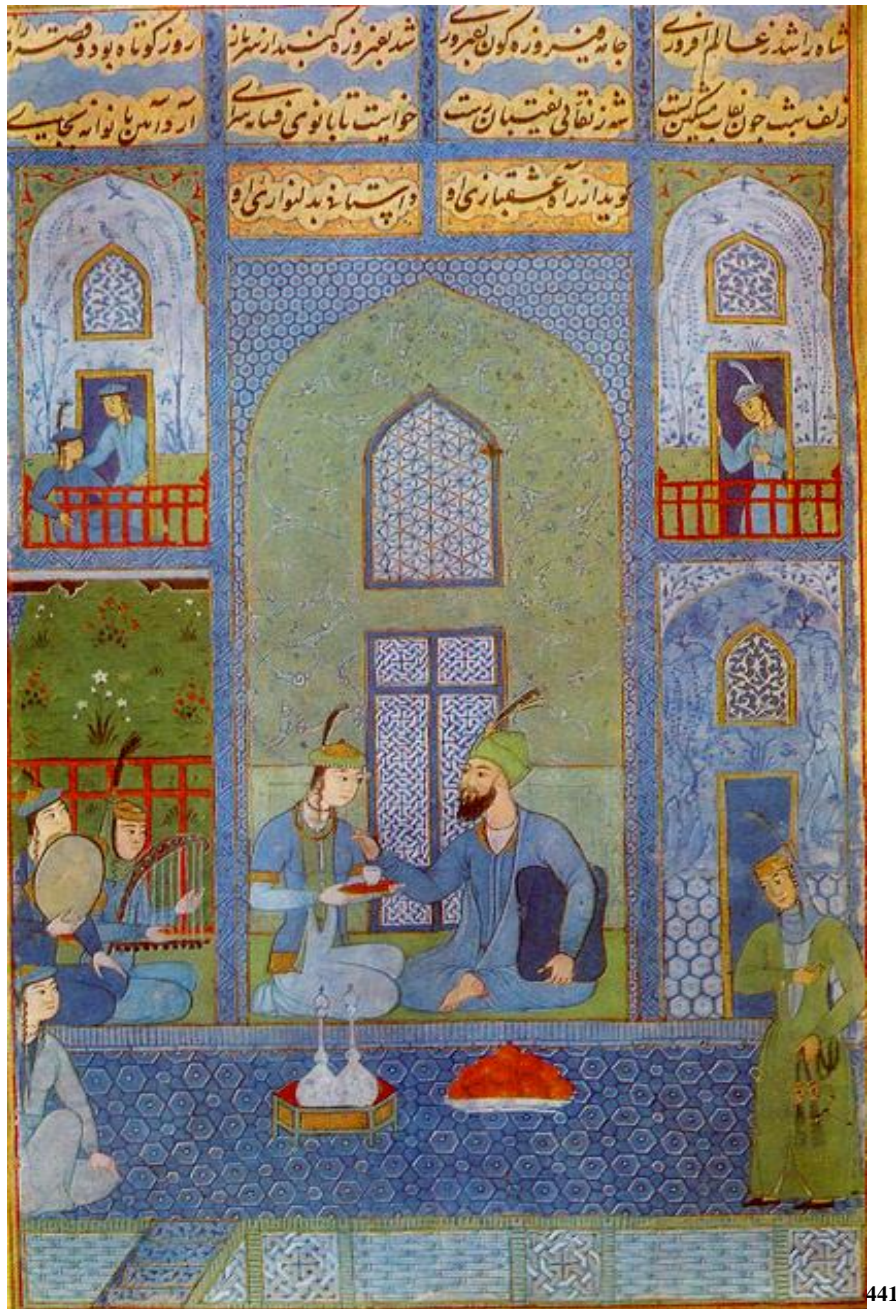




The above miniature is the last and eighth in this series to feature court musicians.

There is a left-handed *chang* player and a left-handed *riqq* player. This painting is set in a sandalwood colored pavilion.

Fig. 35: Duo Court Music Ensemble & a Singer Perform at a Court Pavilion



441

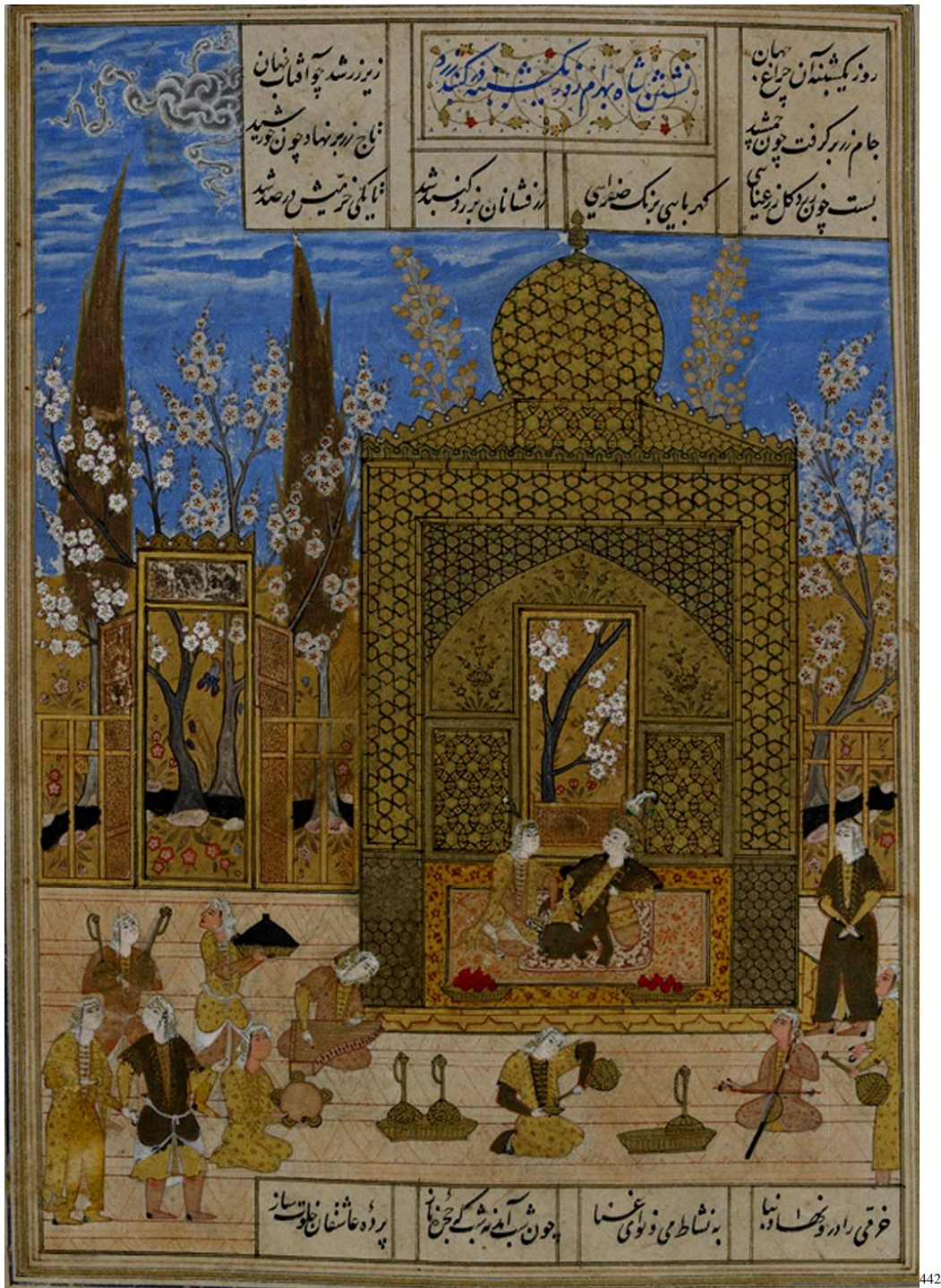
<sup>441</sup> Bahram Gur in the blue palace, 1648, Nizami, *Khamsa*, Bukhara: Uzbekistan, MS. SPL, PNS. 66, fol.160.



The above miniature is in a different style than the mostly Persian and Turkish paintings. The prince Bahram Gur is featured yet again, this time in a blue palace (in the title of the miniature source), or pavilion. As we have seen, the Bahram Gur story was a very popular theme in which to depict court musicians. The painting style is in the Central Asian Bukharan style shown in figure twenty-six. There is a *riqq* player and a *chang* player accompanying a singer before our much-loved prince.



**Fig 36: Trio Court Music Ensemble Performing at a Court Pavilion**



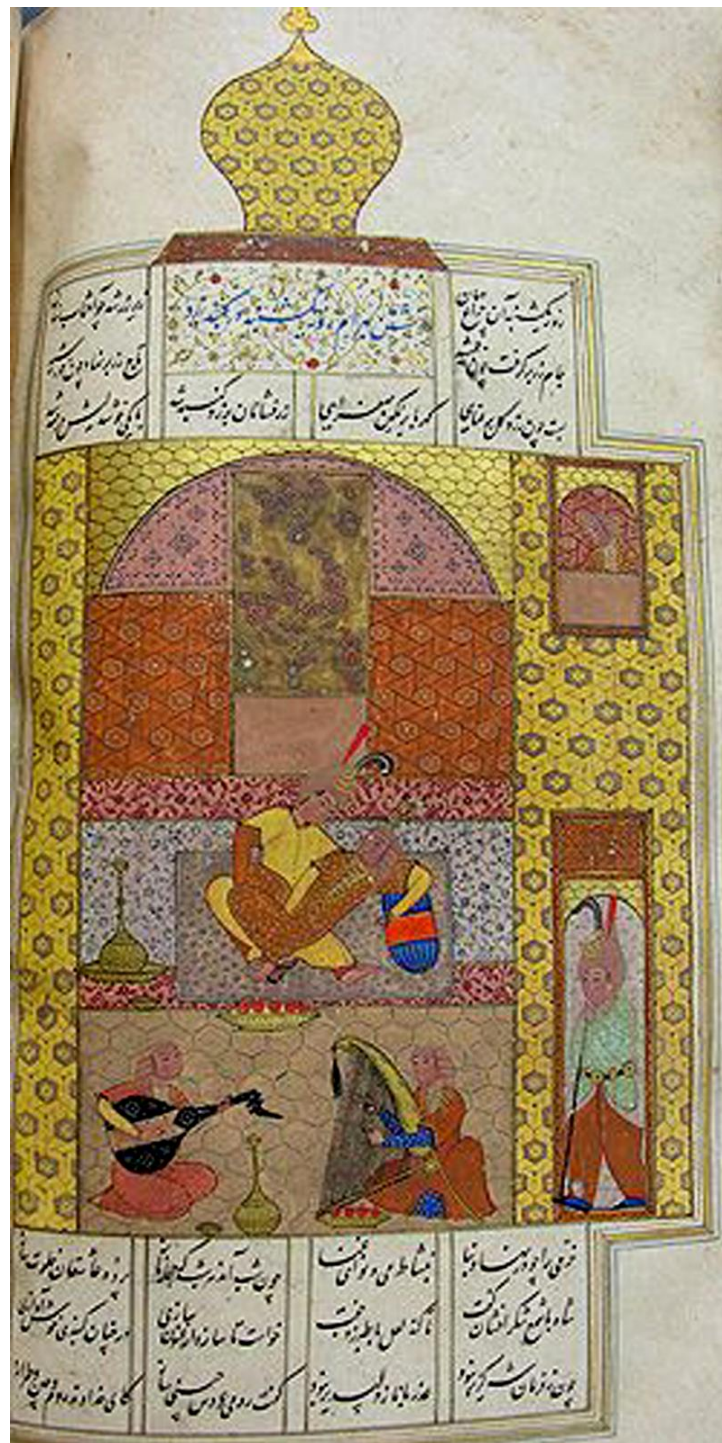
<sup>442</sup> Bahram Gur in the yellow pavilion on Sunday Princess begins storytelling, 1548 Safavid period Shiraz, Iran, Freer & Sackler Gallery, Smithsonian: Washington D.C.



The above painting features a *riqq*, a *qanun* and a *kamancha* in this miniature of Bahram Gur in the yellow pavilion.



**Fig 37: Duo Court Music Ensemble Performing at a Court Pavilion**



443

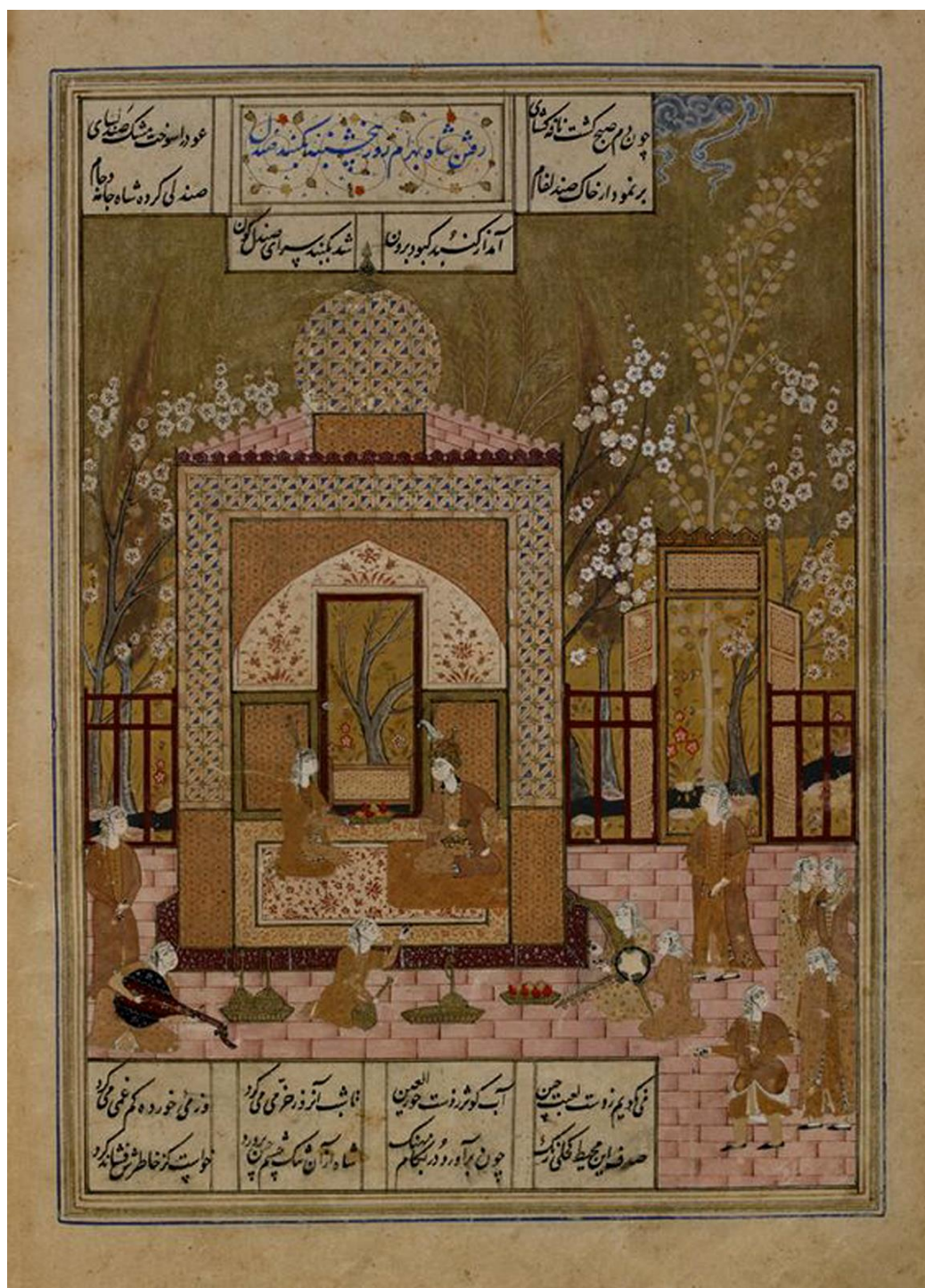
<sup>443</sup> Bahram Gur being entertained by the Moorish Princess in the Yellow Pavilion on Sunday, Cambridge: UK ,p.438 of MS Browne 1434,





This is yet another ‘Bahram Gur in the yellow pavilion’ interpretation, this time with an *oud* and *chang* duo. The black coloured *oud* is being played on an upwards angle. This painting features a right-handed (*oud*) and a left-handed musician (*chang*) again playing together.

Fig 38: Duo Court Music Ensemble and Singer Performing at a Court Pavilion



444

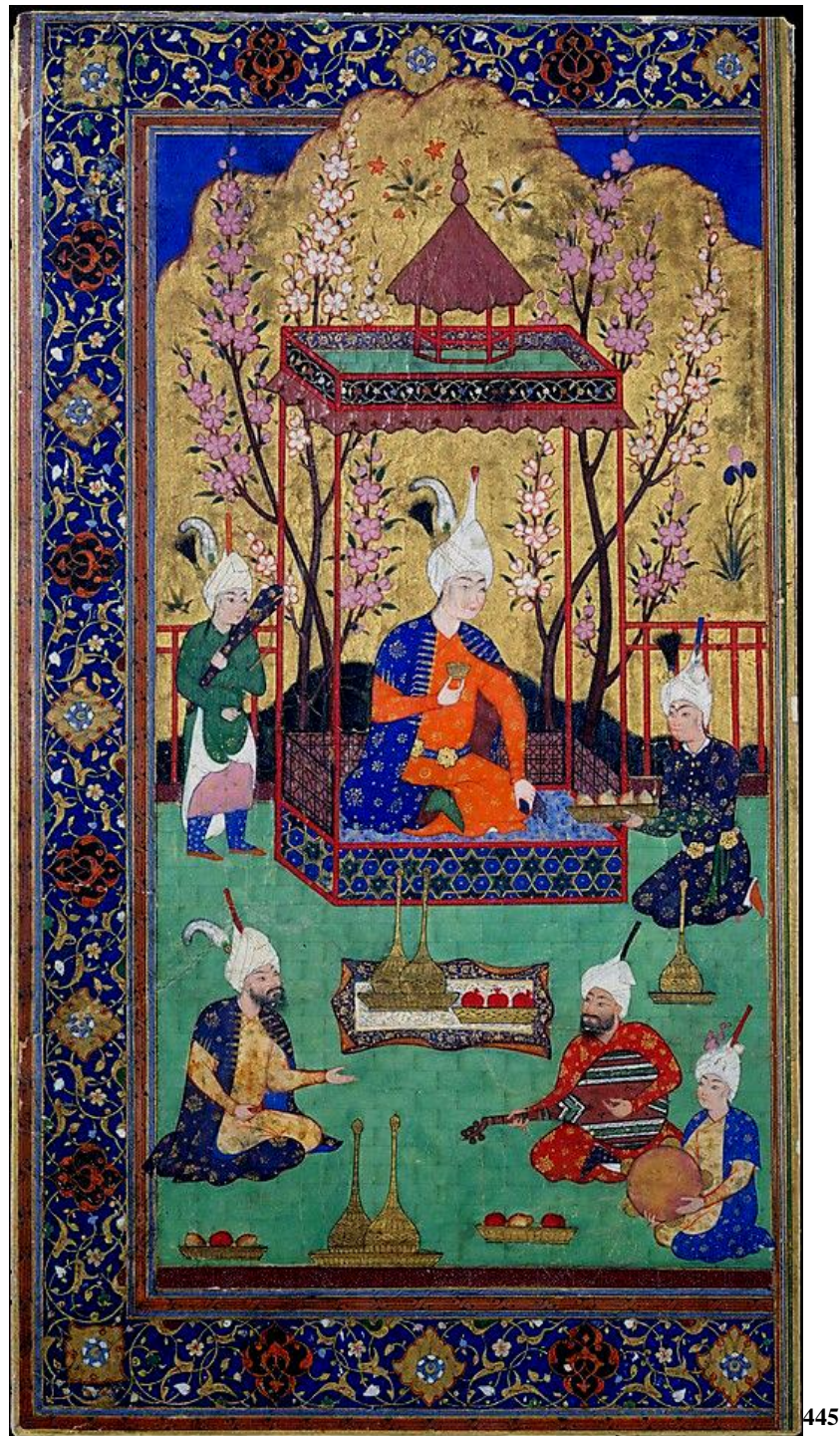
<sup>444</sup> Bahram Gur visits the princess in the sandalwood pavilion, princess begins storytelling, 1548, Safavid, Shiraz, Iran, Freer-Sackler Gallery Smithsonian: Washington D.C, F1908.276.



This miniature features a black and brown coloured *oud* being played on a downwards angle, and the *chang* and *riqq* are played by left-handed musicians. Bahram Gur is in the sandalwood pavilion. This painting features right-handed (*oud*) and left-handed musicians (*chang* and *riqq*) playing together again.



**Fig 39: Duo Court Music Ensemble and Singer Performing at a Court Pavilion**



<sup>445</sup> *Prince in a Garden Courtyard*, 1525–30, Safavid, Iran, Tabriz, Metropolitan Museum of Art: New York, Fol.11.39.1



This beautiful Safavid painting features a singer being accompanied by a left-handed *oudist* and a left-handed *riqq* player. The mother of pearl and red-brown *oud* is being played on a slight downwards angle.



**Fig 40: Duo Court Music Ensemble and Singer or Poem Reciter Performing in a Garden**



446

<sup>446</sup> *Open-air Feast*, from a book of poems, 1554, Safavid, Iran, Biblioteca Monasterio del Escorial Madrid: Spain, Giraudon: The Bridgman Art Library, F.103v.





The above miniature shows a *nay* player and a *riqq* player, accompanying a poetry reading, or possibly a song. Both musicians are left-handed and the medium-length *nay* is being played almost horizontally.

**Fig 41: Trio Court Music Ensemble and a Dancer Performing in a Garden**



447

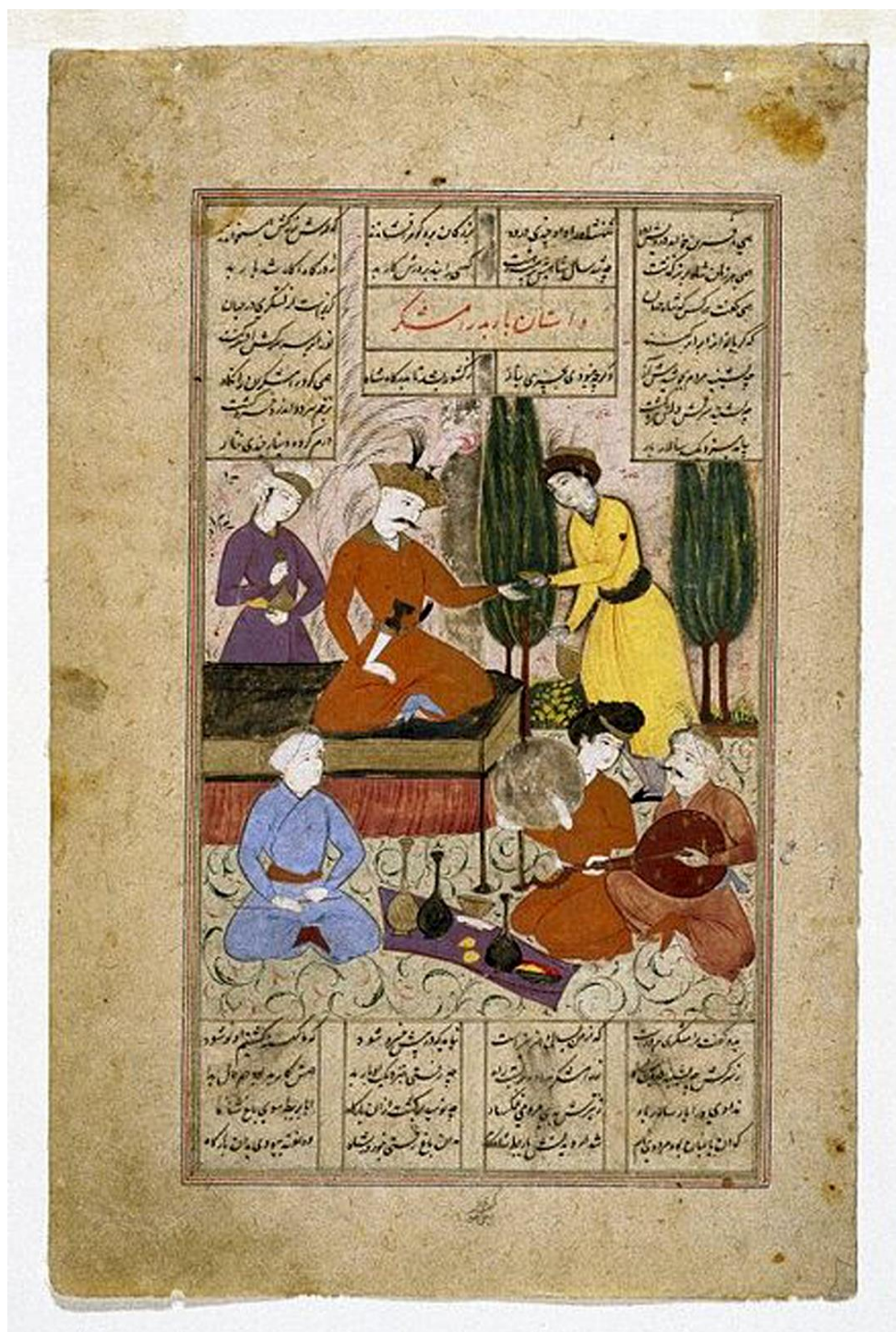
<sup>447</sup> Miniature from the *Divan* of Hafiz, 1585, Unknown Artist, Amir Oakzad, Orientteppiche, Hanover: Germany.



The trios shown above are playing the *riqq*, *nay* and *setar*. This time the musicians are right handed. The *nay* is of the long *Mawlawi* type and is probably a *Mansur* (G key) *nay*. Also the *nay* is too long for the almost horizontal playing shown in figure forty, the *nay* is rested on the knee which resembles current Turkish art music practice.



**Fig 42: Duo Court Music Ensemble and a Singer Performing in a Garden**



448

<sup>448</sup> *Bahram Gur and Courtiers Entertained by Barbad the Musician*, Second Half of the 17th Century, Safavid, Iran, from a Manuscript of the *Shahnama* of Ferdowsi, Brooklyn Museum: N.Y.



In this painting, we return to Prince Bahram Gur and also a left-handed Barbad. Both the *riqq* and *oud* player are left-handed.



Fig 43: Oud Player



<sup>449</sup> Folio from *Ajaib al-makhlukat* (Wonders of Creation) by al-Qazvini, Iran or Eastern Turkey, Freer & Sackler Gallery, Smithsonian: Washington D.C, F1954.34.





The above miniature is very Mongol/Chinese influenced, as well as this the *oudist* is wearing a crown of the Ilkhanid Mongol type. The painting from either eastern Turkey or Iran is likely to be from Tabriz in today's Iranian Azerbaijan. Tabriz was the capital city of the Ilkhanids. The *oud* player is playing the *oud* on a straight angle. The *oud* has eight pegs instead of eleven; this is possibly due to artistic liberty. The eight-string *oud* survives in today's North Africa and is called the *oud qadim* (ancient *oud*).

Fig 44: Solo Oud Player Performs in a Garden



450

<sup>450</sup> *Rustam's Brother and Son Kill Isfandiyar's Sons*, Unknown Artist, c. 1330-1340 Il-Khanid, Persian-Mongol, 14th century, AD 1256-1353, Tabriz, Iran Harvard Art Museums, Cambridge: Massachusetts.



The above miniature is in the Ilkhanid style mentioned before. The left-handed *oudist* plays her *oud* on a downwards angle. The title of this painting, ‘Rustam's Brother and Son Kill Isfandiyar's Sons’ is another tale from the *Shahnama*.



**Fig 45: Duo Court Music Ensemble & a Singer Perform at the Mughal Court**



<sup>451</sup> *Babur Receives a Courtier*, Farrukh Baig, 1589, Mughal, Vever Collection, Arthur M. Sackler Gallery, Smithsonian: Washington D.C.



The painting above is in the Safavid Persian style, but features King Babur at the Mughal court in Delhi. The Indian singer is accompanied by a *riqq* and a *kopuz* player. The *kopuz* is an extinct long-necked lute of Turkic origin. The Turkish musician Fikret Karakaya built a *kopuz* based on miniature paintings and features it alongside other sixteenth-century court music instruments in his group Bezmara. The *kopuz* player is playing his *kopuz* on an upwards angle.



**Fig 46: Duo Court Music Ensemble & a Singer Perform in a Garden**



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<sup>452</sup> *Hamza Mirza Entertained*, Ustad Muhammadi, Iran, Safavid, second half, 16th century, The Goloubew Collection, Museum of Fine Art: Boston.



The above miniature is in a painting style different from that shown in this chapter so far, the style is very imitative of Chinese painting and uses minimal colour. Again the musicians are a *riqq* player and a *kopuz* player. The *kopuz* player is again playing his *kopuz* on an upwards angle



**Fig 47: *Kopuz* Player**



This painting features a *kopuz* player, playing the instrument on an upwards angle.

The *kopuz* here is similar to the Himalayan *dranyen* lute, shown below.

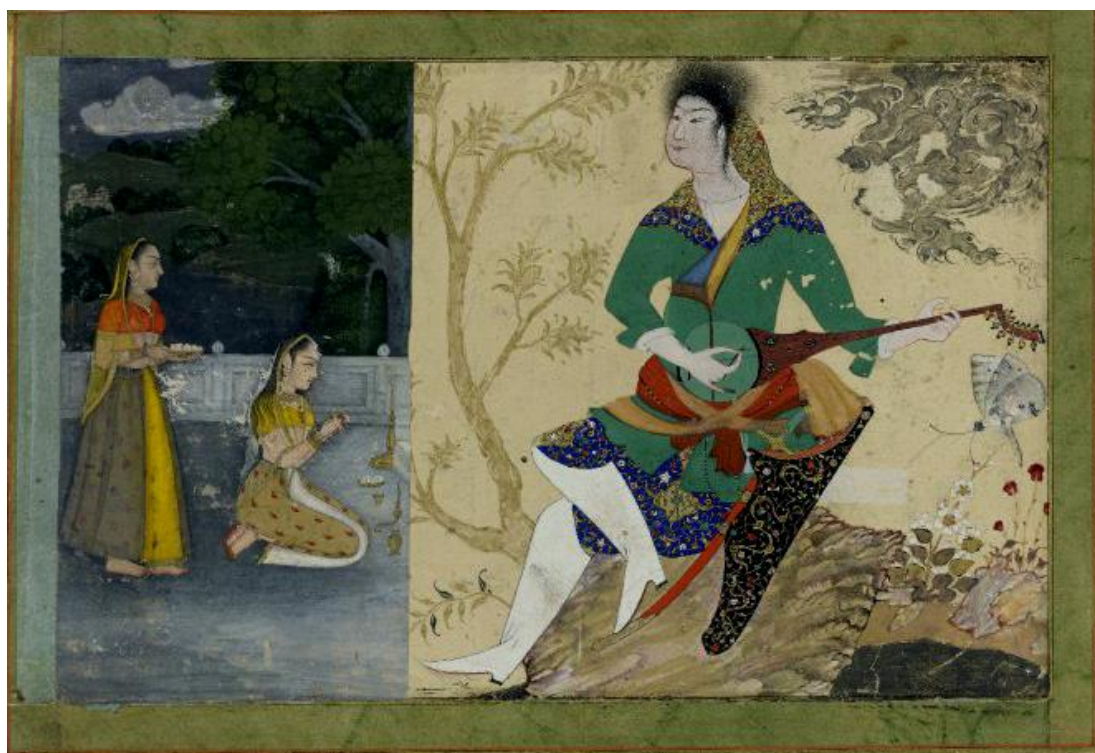
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<sup>453</sup> A *Youthful Musician*, Safavid, Iran, Isfahan or Khurasan, late 16th century, Sotheby's.Com, <http://www.sothebys.com/en/auctions/ecatalogue/2013/arts-of-the-islamic-world-l13220/lot.66.html#>



454

**Fig. 48: Two Mughal Court Attendants and *Kopuz* Player**



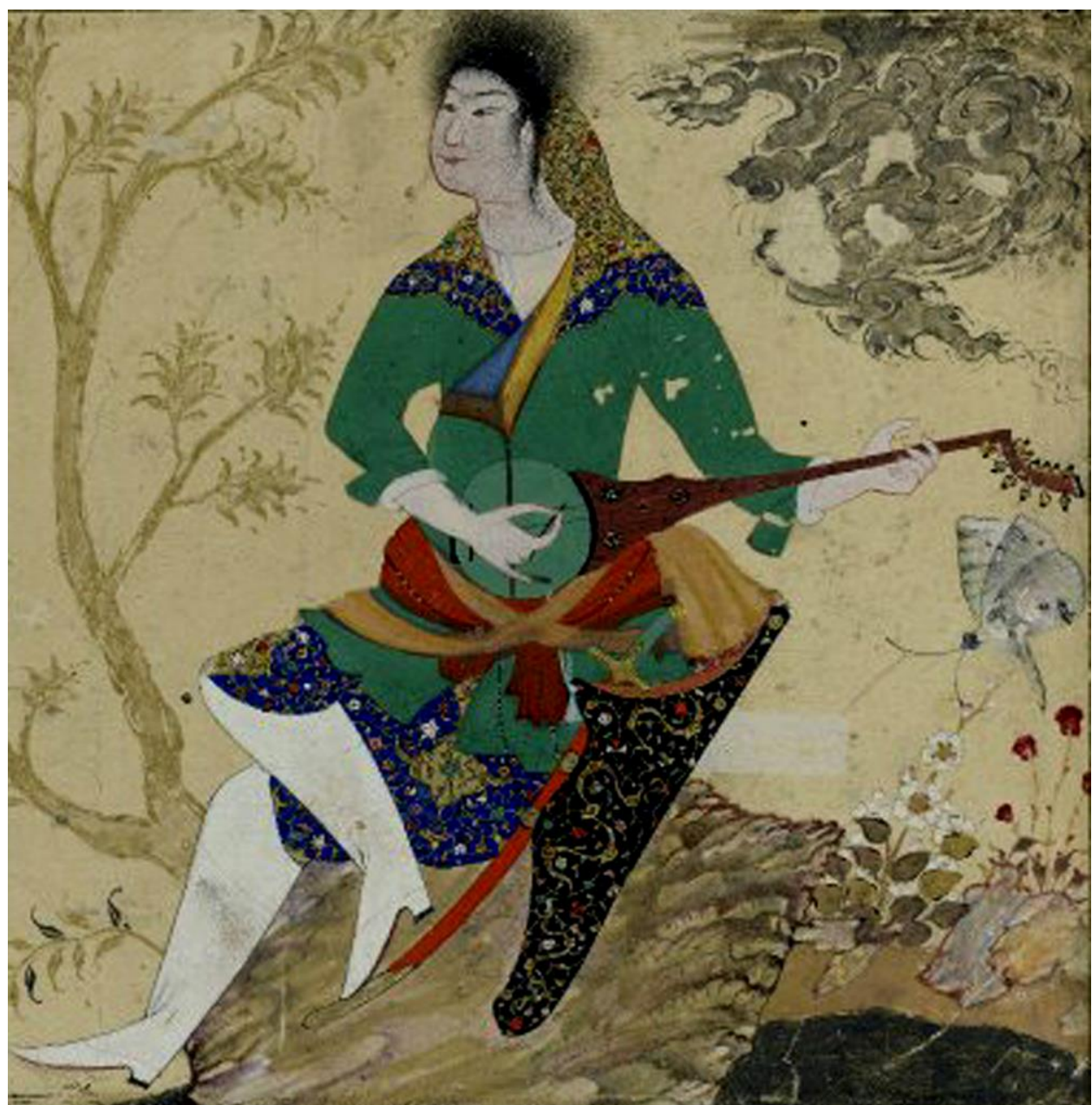
455

Figure forty-eight shows two paintings on one page; the first being an Indian Mughal painting, and the second a Chinese influenced Persian painting. The frizzy haired youth is playing a *kopuz* on an upwards angle

<sup>454</sup> <<http://www.stringedinstrumentdatabase.comoj.com/d.htm>> [accessed 21 June 2016]. .

<sup>455</sup> *Album leaf with two Images*, Safavid, c.1585-1590, Or.1373, folio 23, British Museum: London



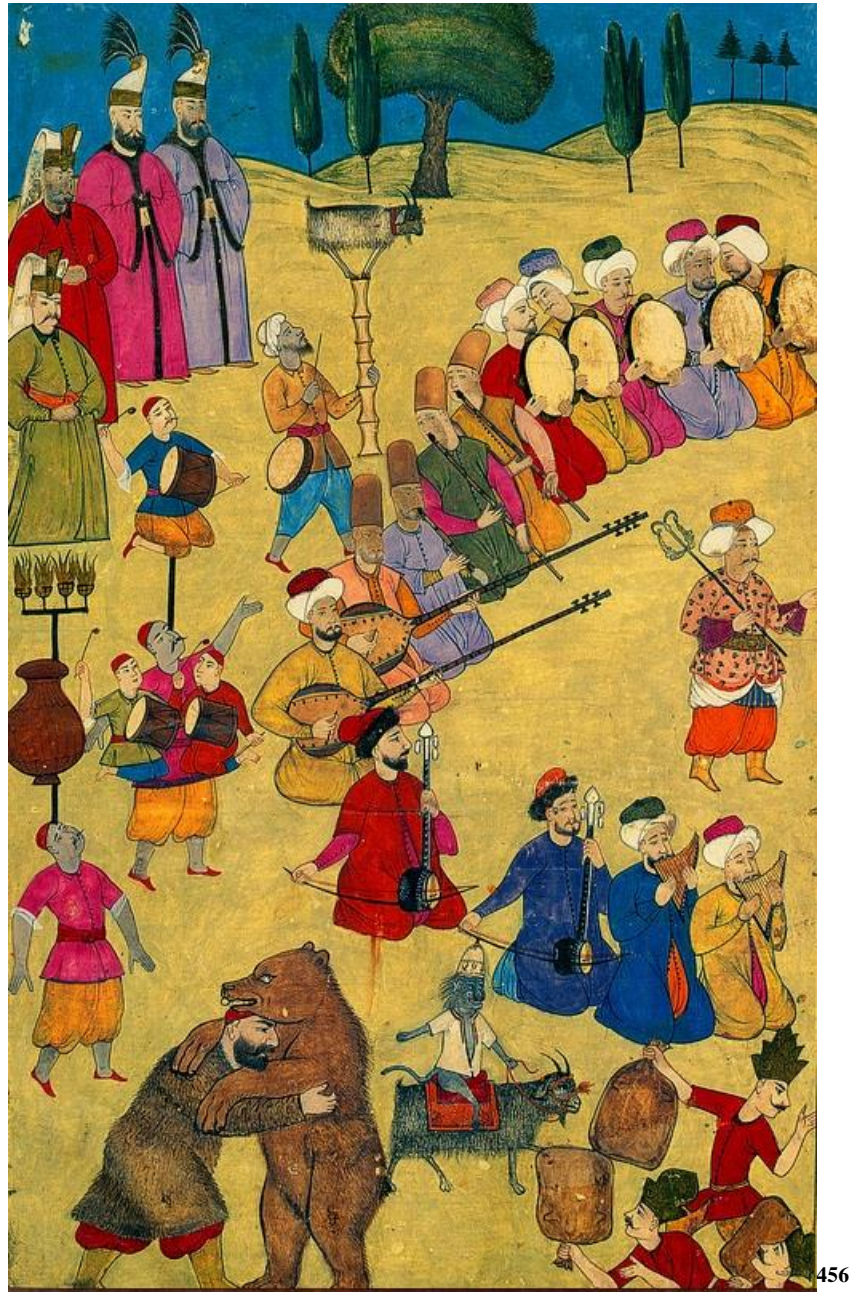




## Additional Miniatures and Wall Painting

**Fig. 49: Court Musicians, Balancer, Dwarfs, Performing Animals and Buffoons**

## Perform in a Field



<sup>456</sup> Levni Abdulcelil Celebi, 1720-30, *Surname-i Vehbi*, Topkapı Palace Museum Library: Istanbul, TSM A3593, Fol. 58a.

The above and following miniatures are by the famous Ottoman miniature painter Levni Abdulcelil Celebi.



The painting above shows two Ottoman *tanburs*, three *nays*, two *kamanchas*, two *miskals*, and five *riqqs*. Some of the other entertainers are also playing additional drums; *davuls* (side drums) and a *bendir* (frame drum). The first of the three *nays* depicted here, is likely a *girift*, and would be playing an octave higher than the long *nays*. The longer *nays* are the longest shown in this chapter so far, and are probably *shah* (F key) *nays*. The *shah nay* is a difficult instrument due to its length, and there are even longer *nays* than this although these are rarely played, as one must have



either extra long arms or arms made of rubber to play them.



The two long *nay* players are resting their *nays* on their knees, and having to twist their necks somewhat. The *tanburs* are being played on an upwards angle. This painting is full of humour and is lively and a little ridiculous, i.e., the cat riding a goat etc. This scene would have certainly been entertaining and memorable.



**Fig. 50: Trio Court Musicians Perform Outdoors**



457

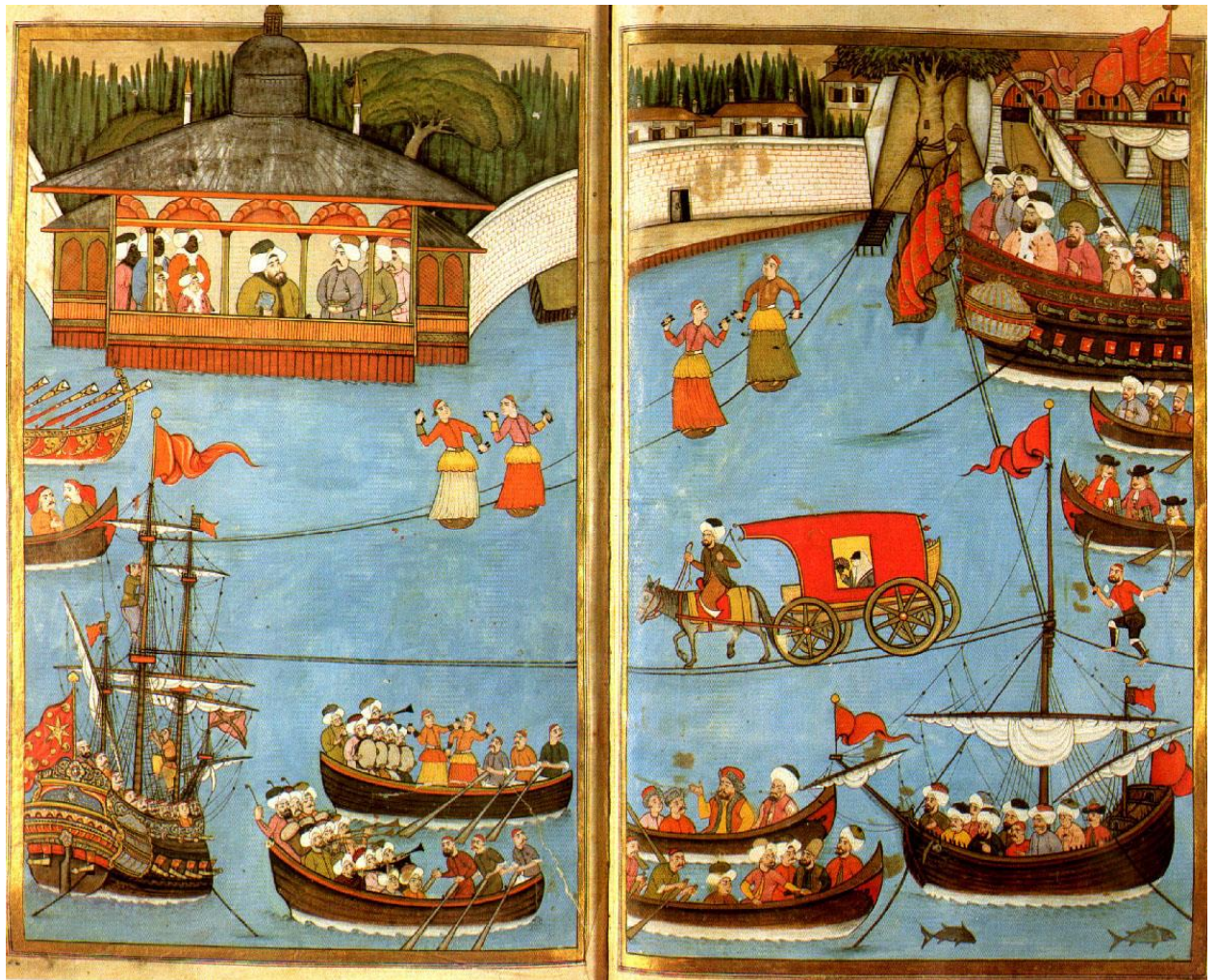
The above Levni miniature features four women musicians playing the *tanbur*, *zurna*,

<sup>457</sup> *Female musicians*, Levni Abdulcelil Celebi, 1720-30, *Surname-i Vehbi* (A3593), Topkapı Palace Museum Library: Istanbul, Hazine, 2164, folio 17b.



*miskal* and *riqq*. The *tanbur* is played on the usual upwards angle. The combination of musical instruments shown is particularly improbable, as the *zurna* oboe is an extremely loud instrument, and both the *tanbur* and *miskal* are quiet.

**Fig 51: Military Ensemble and Dancers Perform on Boats on the Golden Horn**



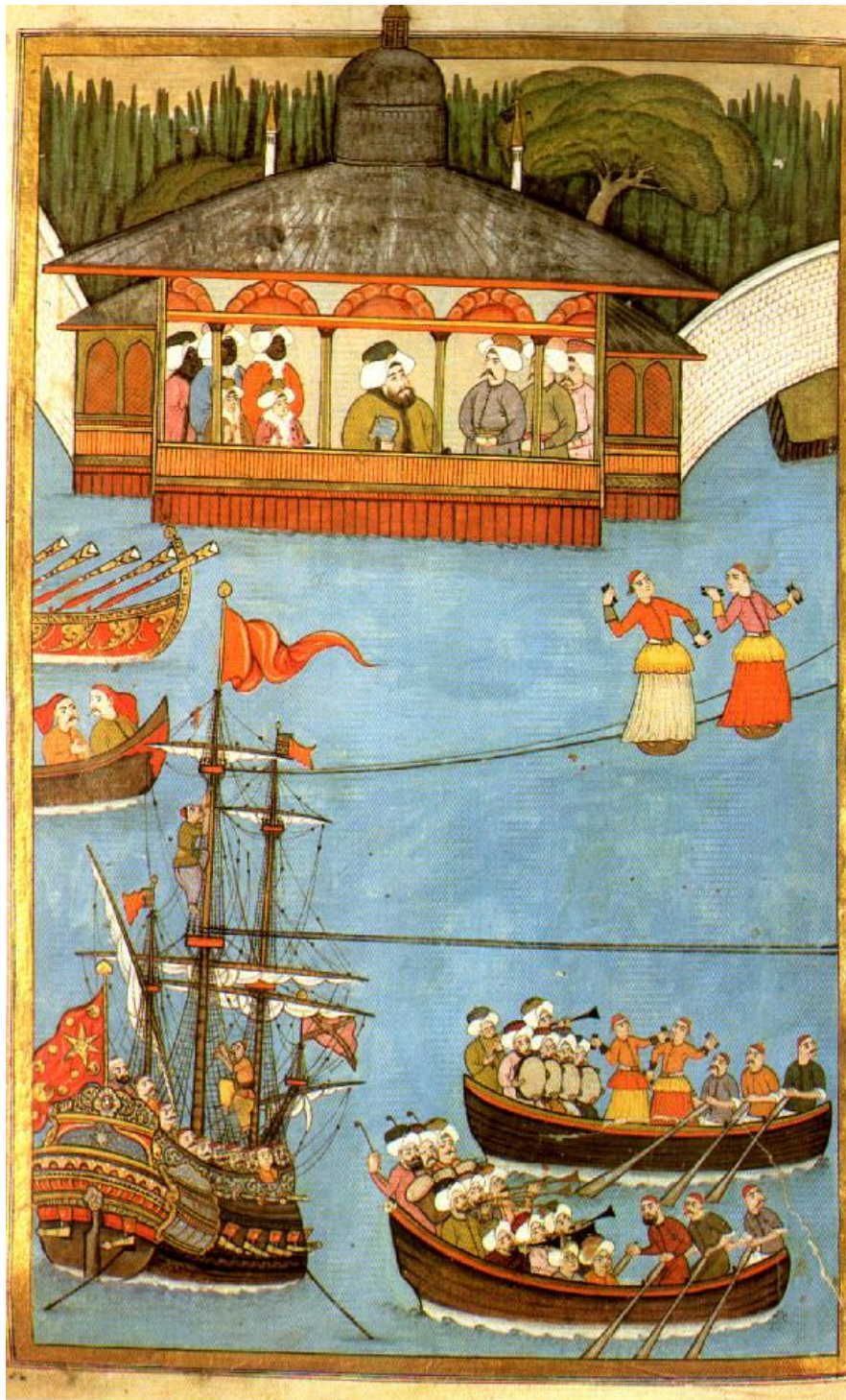
458

The instruments shown in this impossible painting are the *miskal*, *zurna*, four *riqq*s, three *davuls*, three *nafirs* and three more *zurnas*. There is no shortage of

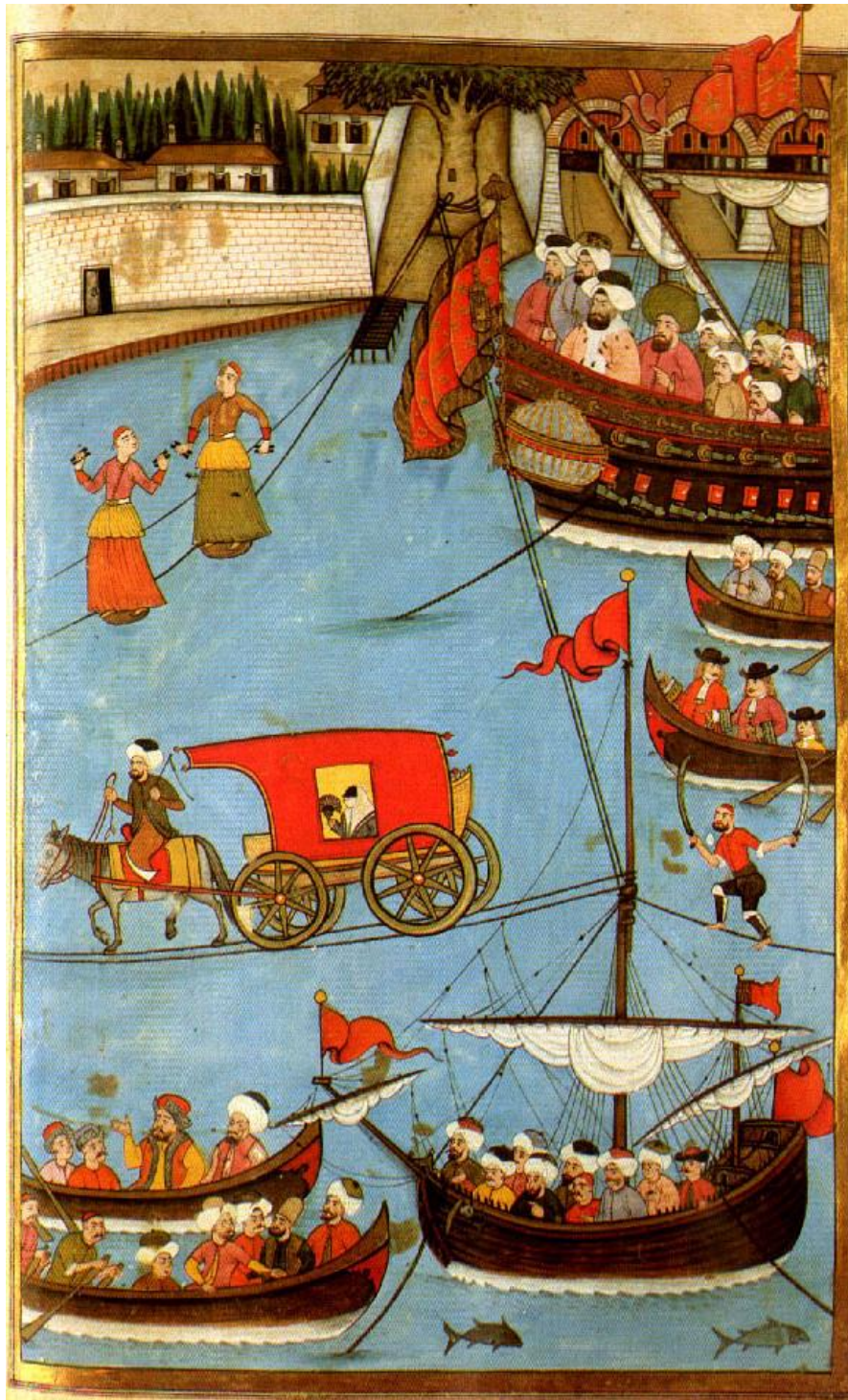
<sup>458</sup> *Festivities of the Golden Horn*, Levni Abdulcelil Celebi, 1720-30, *Surname-i Vehbi* (A3593), Topkapı Palace Museum Library: Istanbul, A.3593, folios 92b-93a.



ridiculousness in this painting; the coach on wires etc.











**Fig. 52 Military Ensemble Performing on Camels and Horses**

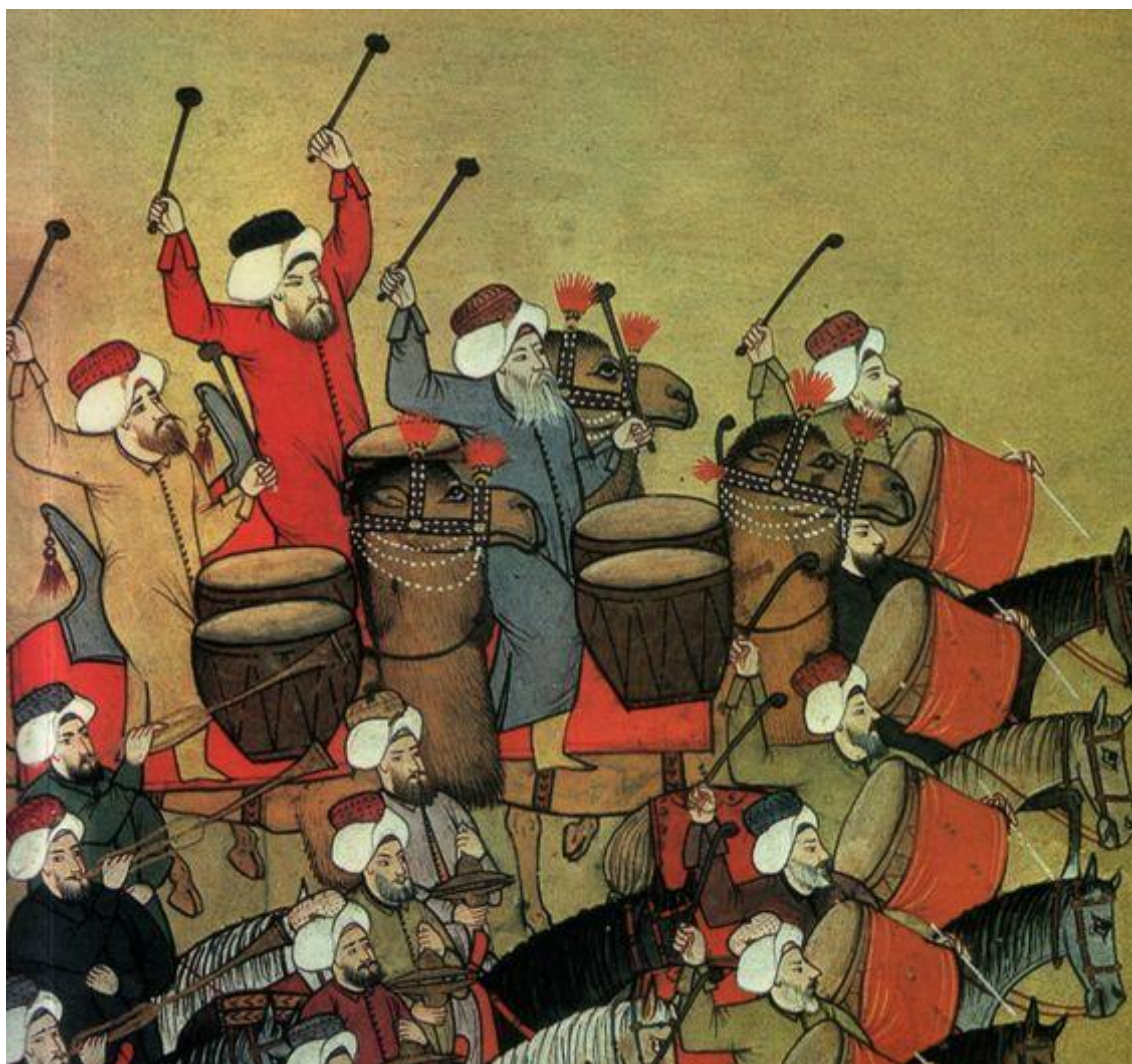


459

The above Levni miniature features the Ottoman *Mehter* military band. The instruments shown are six *nafirs*, four *kos*' (large kettle-drums), eight *davuls*, five *nakkara*' (kettle drums) and seven *zurnas*. The musicians are in procession riding camels and horses.

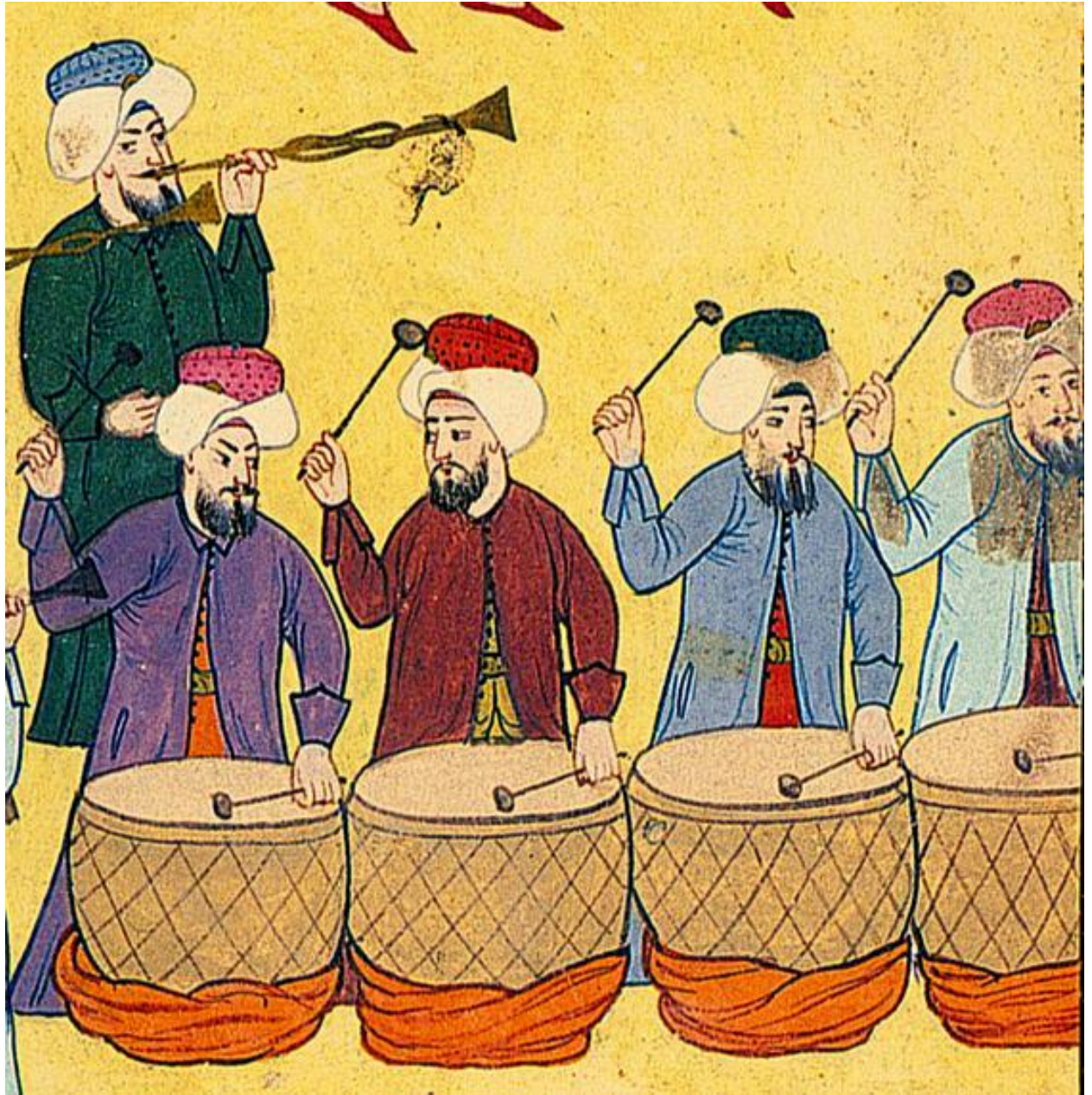
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<sup>459</sup> *Mehter musicians*, Levni Abdulcelil Celebi, 1720-30, *Surname-i Vehbi* (A3593), Topkapı Palace Museum Library: Istanbul.





**Fig. 53: Military Music Ensemble Performs Outdoors**



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The above Levni miniature shows *Mehter* musicians playing one *zurna*, two *nafirs* and four *kos*.

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<sup>460</sup> *Mehter musicians perform outdoors*, Levni Abdulcelil Celebi, 1720-30, *Surname-i Vehbi* (A3593), Topkapı Palace Museum Library: Istanbul.



**Fig. 55: Nonet Court Music Ensemble**



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The above wall painting shows musicians and dancers at the Persian court. The period of this painting is during the Zand Dynasty (1750–1794) or the Qajar Dynasty, (1789–1925). The instruments shown here are the *Tonbak* (hourglass drum), three *riqqs*, *kamancha*, *tar* (mulberry wood long necked lute), nay, Persian *tanbur* and the *santur*, which was played by Ali Ufki.

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<sup>461</sup> Large wall painting from Hasht-Behesht Palace, Safavid or Zandiyeh period (1750–1794), Isfahan: Iran.









## Conclusion

Much information can be gathered from these paintings. We can examine them from the point of view of solo musicians, and different sized ensembles that feature the *oud* or *nay*. Four miniatures show solo *oud* players, one is left-handed. Six miniatures feature solo *chang* players and two show solo *kopuz* players. Duo ensembles feature different combinations of instruments; nine paintings show an *oud*, seven of these show an *oud* paired with a *riqq* and two with a *chang*. Three

of the miniatures feature left-handed *oudists*. The other paintings show combinations of *sharud* and *riqq*, *setar* and *riqq* (three), one of these features a left-handed *setar* player, *nay* and *riqq* (one), both musicians are left-handed, *ouds* and *riqq* (two), *chang* and *riqq* (two), and one shows a left-handed *chang* player. In trio ensembles, the instruments are similarly varied. There is one showing the *oud*, *chang* and *riqq*. Others show the Persian *tanbur*, *kopuz* and the *riqq* and one shows the *nay*, the *setar* and the *riqq*, the *setar* player is left-handed. In quartet ensembles, *qanun*, *kamamcha*, *chang* and *riqq* are featured together, in another there is the *chang*, *qanun*, *riqq* and Persian *tanbur*, the *tanbur* player is left handed. One shows the Ottoman *tanbur*, the *zurna*, the *miskal* and the *riqq*. None of these feature the *oud* or the *nay*. The last one dates from the eighteenth century, which was a period where the Ottoman *tanbur* had supplanted the *oud* in Ottoman court music ensembles. In six miniatures quintet ensembles are featured. One features the *oud*, *chang*, *nay*, *qanun* and *riqq*. Two show the *oud*, *qanun*, *chang*, *kamancha* and *riqq*. One features a *kamancha*, two *riqq*, *nay* and *chang*. One shows the *oud*, *nay*, two *changs* and Persian *tanbur*. One painting shows the *oud*, *nay*, Persian *tanbur*, and two *riqq*s. The other miniatures show larger ensembles. In many of these, the *oud* was a most important instrument; the *oud* was and is still is regarded as the ‘Sultan of instruments’<sup>462</sup>, and was also the most important instrument in the medieval Islamic period. Fig. 15 shows the *oud*, two *nays*, three *riqq*s, *kamancha* and *miskal*.

One of the most obvious things that we can derive from these paintings is the difference between louder, outdoor ensembles and quieter, indoor court music ensembles. Both the *oud* and *nay* do not feature in loud outdoor settings, but are

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<sup>462</sup> Hasan Habib Tuma, *The Music of the Arabs*



frequent in pavilions and gardens, one exception to this is Fig. 17. This shows both loud outdoor and quieter court ensembles in the one painting. The two ensembles are a good distance away from each other and the court ensemble is nearer to the newly arrived princess, who would have been close to the quieter instruments. The loud ensemble is playing from the castle/city wall and the instruments featured are: two *nafirs*, two *zurnas*, two *davuls*, three *nakkara*' and the *kamancha miskal*, *nay*, *setar* and *riqq*. Fig. 51 is a remarkable work, most of the scene is impossible so the *miskal* and *zurna* combination is just as unlikely. The miniaturist Levni, in Fig. 51 is not unlike a Turkish Hieronymus Bosch., One painting (Fig. 49), has circus entertainers with two side drums and one *bendir* (not being played, attached to the waist), and court musicians playing two Ottoman *tanburs*, one *girift nay*, two *nays* (likely an octave lower than the *girift nay*), five *riqqs*, two *kamancha*' and two *miskals*. One miniature (Fig. 51), shows (unusually, due to loud versus quiet instruments; the *miskal* and *zurna*), the *miskal*, *zurna*, four *riqqs*, three *davuls*, three *nafirs* and three *zurnas*. One painting shows an especially large ensemble of six *nafirs*, three *zills* (cymbals), four *kos*, eight *davuls*, five *nakkara*' and eight *zurnas*. Another shows one *zurna*, two *nafirs* and four *kos*. One painting features a more unusual combination of one *tonbak*, three *riqqs*, *kamancha*, *tar*, *nay*, Persian *tanbur* and the *santur*.

It is obvious then, that the *oud*, *chang* and *kopuz* were well suited to solo performance. Today, the *oud* and *chang* also make a good pair and are two of the most popular instruments for solo performances played together or to accompany a singer.

We can also learn from these miniature paintings that there were no restrictions on left-handedness when it came to *oud* playing. There are almost as many left-

handed *oudists* as right-handed ones.

Most importantly we can learn about the instruments themselves; their shape, colour, proportions and decorations.

### ***Ouds* in the Miniature Paintings**

The number of pegs shown in these miniatures is quite variable; some of this inconsistency is likely due to the artist's liberty concerning these fine details. There are two *ouds* shown with 6/12 strings, four with 5/10 pegs, four with 4/8 pegs, four with 3/6 pegs and there are six paintings with the pegs unclear. There are ten pear-shaped *ouds*, four of a rounder type and two in-between these shapes. Fourteen of these *ouds* have regular-sized necks and five of them have longer-than usual necks.

### ***Nays* in the Paintings**

There are seven paintings depicting long thin *nays*, four of these are likely *mansur* (G) or *kiz* (A) keys, The other four long *nays* are likely *shah* (F) keys, and the arm stretches required of the *nay* players are notable, of these there is one painting that shows two (long) *nay* players in the same ensemble with a short *nay*, possibly a *girift*, player alongside them who is probably playing an octave higher than the other *nays*. There are two medium length and thin *nays*; these are likely *siphurde* (C) or *yildiz* (Bb) keys. There are three paintings that show short-length *nays*, likely *siphurde nays* or possibly *girifts*, the last of these *nays*, is the short *nay* playing with the long, (likely) *shah nays* mentioned above and is thicker than the long *nays*.

Apart from these important features, other peripheral features shown in these paintings include black and brightly coloured *ouds* and sometimes *ouds* are decorated as in Fig. 24 and Fig. 39 which feature *ouds* with intricate mother of pearl decorations.

From this selection of paintings, we can see that the *oud*, *chang* and *qanun* were the most popular non-bowed string instruments at the time, and that the *oud* was commonly used in a *duo* context with the *riqq*. The *setar* is the next frequent non-bowed string instrument, but is only in Persian paintings and absent in the Ottoman ones. The *nay* and *riqq* are also commonly played together. The louder outdoor instruments such as the *zurna* and *kos* are common in military *Mehter* band paintings, and rarely played with the *oud* and other court music instruments. The painting of the women musicians (Fig. 50) with the combination of *tanbur*, *miskal*, *zurna* and *riqq* is likely not a realistic depiction and but this painting is certainly not as impossible some of Levni's other paintings (the coach on wires in Fig. 51, etc.). Also from these paintings, we can see that aside from the *setar*, the Persian Safavid, Ottoman and Central Asian courts seemed to have used the same instruments and possible combination of instruments.

## Chapter Eight

### COMPARISON AND INTERPRETATION

In order to interpret the notations of Ali Ufki and Cantemir a stylistic comparison of the same piece notated by each is helpful. The below composition is in a compound *maqam*, emanating from the core *maqam Iraq*. The reason for its inclusion under the *Iraq* category is that the *Nazire* of the piece is in *maqam Iraq* proper. The *maqam Iraq-i Mukhalef* is a particularly rare *maqam*, which combines *maqam Iraq* with *maqam Huseyni*. This *maqam* concludes on the note *dugah* (D) rather than *iraq* (Bd). The name of the composer of this piece Sayf Al Masry literally means ‘Sayf the Egyptian.’ The terms Egyptian Arabic and Masri are usually used synonymously with *Cairene Arabic*, the dialect of the Egyptian capital. Sayf Al Masry was a court musician active during the Timurid period (c.1350-1507) according to the seventeenth century Bukharan author on music Darwish Ali.<sup>463</sup> This makes the composition one of the earliest pieces in the collection. The connection to the Central Asian writer reinforces evidence of the connection of the Timurid/Mughal world with the sixteenth century court at Constantinople. Whether Sayf Al Masry was a musician at the Timurid courts, or that he simply lived during this period is unclear. If indeed an Egyptian composer/musician was active at the Central Asian courts of Samarkand, Bukhara or Herat, this would suggest a style of art music that incorporated musicians from a particularly wide geographical area. Another possibility is that a musician from the Timurid courts had learned the piece while in Egypt and brought it back to Central Asia. The piece would eventually end up in the early Ottoman repertoire. These possibilities reinforce what appears to be a universal (spanning much of the

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463 Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 416.

Islamic world), *maqam* art music that existed during the fifteenth and sixteenth centuries.

The first version of this *Bashraf* by Sayf Al Masry is from the Ali Ufki collection and the second comes from that of Demetrius Cantemir.

### Ali Ufki's Notation of *Bashraf Iraq-i Mukhalef* by Sayf Al Masry

**Bashraf Iraq-i Mukhalef** Sayf Al Masry (15th Cent')

**Duyak**  
1. Taslim

6. Taslim

11

16 2. Khana

19

22

26

29 3. Khana

33

38

42



Demetrius Cantemir's Notation of *Bashraf Iraq-i Mukhalef* by Sayf Al Masry

Bashraf Iraq-i Mukhalef

Sayf Al Masry (15th Cent')

Duyak

1. Khana

6

12

18

24

29 Taslim

33

37

43

49 2. Khana

55

Fine



The differences in these two versions of Sayf Al Masry's composition are far more divergent than any of the pieces that appear in both collections. This is most likely to do with the fact that this composition had circulated various court repertoires for some three-hundred years. The Ali Ufki version is much shorter than that of Demetrius Cantemir. The core melodies of each section are essentially the same, but Cantemir's version extends each section. Also, the Cantemir version includes extra bars with longer 'held' notes, in bars 21-22 and bars 103-104, likely to extend the duration of the piece. These 'held' notes allow for the employment of techniques such as the trill effect on the *nay* and the *rash* (tremolo) effect on the *oud*, *qanun* and, if present in the ensemble, *santur*.<sup>464</sup> The Cantemir notation of the piece also employs more accidentals. The note *zirgulah* (C#) is used in the conclusion of the *taslim* – bars 27-28. This note is not present in either *maqam Iraq* or *maqam Huseyni*, which are the basic *maqamat* used in the piece. This suggests a chromatic decoration common to Western music from the Classical period and common to Balkan folk music. The final section of the third *khana* in Cantemir's version, bars 122-23, not present in the Ali Ufki version, contains a modulation to *maqam Saba*, which employs the note *saba* (gb). The inclusion of short allusions or modulations to *maqam Saba* is a feature used in many of the pieces in the Cantemir notations that are not present in Ali Ufki's notations. The use of the note *saba* is, like the use of the note *zirgulah*, mentioned previously, primarily serves as an effective embellishment of the melody rather than a fully fledged modulation to another *maqam*. The extended section of the second *khana* in the Cantemir version contains a modulation to *maqam Hisar* (bars 57-64).

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464 The *santur* (Persian dulcimer) was the primary instrument of Ali Ufki, but is interestingly not often featured in many of the miniatures from the 16<sup>th</sup>-17<sup>th</sup> century. This suggests that the *qanun* was the more common of the two zithers. The *chang* is also more commonly depicted than the *qanun*.

The third *khana* in both versions features a modulation to *maqam Hijaz*.<sup>465</sup> Much of this piece although ascribed to the *Duyak* corpus, does not fit into the *Duyak* rhythmic cycle. This point was first observed when rehearsing one of the Cantemir repertoire pieces with Douglas Brush when he played the *Fallahi* rhythm in certain sections and the melody fitted perfectly with the rhythm. The sections in *Fallahi* are in the second and third *khanat*; bars 16-27 and 35-66 in Ali Ufki's notation, and bars 49-64 and 119-138 in the Demetrius Cantemir version. This combination of rhythms is commonly found in Egyptian folk music as well as in Ottoman *Mehter* military/outdoor music. The reason that the change between *usul Duyak* and *usul Fallahi* is not clearly defined in both the notations, is likely due to the practice of this rhythmic modulation a being particularly common phenomenon. Indeed, this change in rhythmic cycles practice survives today in Egyptian folk and art music, and can be found in some of the compositions of the contemporary Egyptian composer Mohammed Abdul Wahab (1907-1991). The contemporary Egyptian master of percussion Hossam Ramzy (b.1953) explains the *Fallahi* rhythm: 'The word *Fallahi* means anything that is done by *Fallahin*, who are the Egyptian farmers. The farmers use this rhythm in their songs of celebration, from which the *Fallahi* rhythm got its name and feel. It also has two beats to the bar'.<sup>466</sup> Concerning the *usul* called *Zaar* (a slow version of the *Fallahi* rhythm), Hossam Ramzy mentions that, 'The Egyptian *Zaar* is a dance performed to drive away evil spirits. An offering of game, sheep, goat, calf, or even a young camel

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<sup>465</sup> *Maqam Hijaz* shares the same scale as *maqam Uzzal*, see chapter 2 MELODIC MODES – MAQAMAT. The difference between these two *maqamat* is in the upper *jins*; *Uzzal* has the note *huseyni* (a) as the dominant and *jins Ushshaq* as the upper *jins*, whereas *Hijaz* has *nawa* (g) as the dominant and utilises *jins rast* as the upper *jins*. In this piece one can also observe *jins Nakriz* on *nawa*; bars 53 in the Ufki version and 93 in Cantemir's.

<sup>466</sup> Hossam Ramzy, *Rhythms of the Nile*, (spoken-word introduction to the rhythm *Fallahi*) (Sussex, UK: ARC, 1997).

is also used in this type of ritual. The *Zaar* rhythm has two beats to the bar and is very spooky.<sup>467</sup>

Here are the Ali Ufki and Demetrius Cantemir versions of *Bashraf Iraq-i Mukhalef* by Sayf Al Masry, rewritten to incorporate the rhythmic modulation from the *usul Duyak* to the *usul Fallahi*.

### Ali Ufki's Notation of *Bashraf Iraq-i Mukhalef* by Sayf Al Masry

**Bashraf Iraq-i Mukhalef**      Sayf Al Masry (15th Cent')

**Duyak**  
1. Khana

6    **Taslim**

11

**Fallahi**  
2. Khana

16

22

**Duyak**

28

32

**Fallahi**  
3. Khana

35

43

53

61

<sup>467</sup> Ibid.



# Bashraf Iraq-i Mukhalef

Sayf Al Masry (15th Cent')

Duyak

1. Khana

The musical score is written on a single staff in treble clef. The first section, labeled 'Duyak', begins with a key signature of one sharp (F#) and a time signature of 8/8. It contains measures 1 through 43. Measure 1 is marked with a '6' above the staff. Measure 29 is marked with a '29' and a 'Taslim' symbol. Measure 43 is marked with a '43' and a 'Fine' box. The second section, labeled 'Fallahi', begins with a key signature of one sharp (F#) and a time signature of 2/4. It contains measures 49 through 57. Measure 49 is marked with a '49' and a '2. Khana' label. Measure 57 is marked with a '57'.





Demetrius Cantemir's Notation of *Bashraf Iraq – Nazire-i Sayf Al Masry* (Anon)

**Duyak** *Bashraf Iraq - Nazire-i Sayf Al Masry* Anon

1. Khana



5



8  Taslim



15



19



24 2. Khana



29



34 



38 3. Khana



44



50 



Fine

## Bashraf Iraq - *Hunkar* (The Emperors Bashraf)

Fallahi

Emir-i Haj (Egyptian, 16th Cent')

1. Khana





2

69 3. Khana



77



85 4. Khana



93



Demetrius Cantemir's Notation of *Bashraf Iraq* by Emir-i Haj in the *Fallahi*

Rhythm

*Bashraf Iraq - Hunkar (The Emperors Bashraf)*

Fallahi

Emir-i Haj (Egyptian, 16th Cent')

1. Khana



Fine



In order to interpret the music discussed here, one must analyse the pitch, tempi, tuning and intonation, articulation and stylistic techniques on the various instruments that are used in the performance of a particular regional style. Bruno Nettl asks if there should be a single procedure for analysing music, which would serve as a model and guide for ethnomusicology in general, or rather should each musical style should be analysed separately based on their particular characteristics. He also posits the question of the role of the ethnomusicologists; should they be comparable to scientists in their approach? Lastly, he asks if there is a necessity to analyse various musical styles, or rather should one let the music itself communicate the desired information required.<sup>468</sup> I believe, in the context of *maqam* music, both the music and the theoretical writings should be balanced to form an overall picture of the music in question. In the case of *maqam* music, which is an art rather than a folk style of music, there have been numerous theoretical and speculative extramusical writings done over a period of around thirteen hundred years. The medieval Arabs and Persians drew their music theory from the ancient Greeks, who, it should be remembered, had learned this with many other sciences from the Egyptians.<sup>469</sup> The

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<sup>468</sup> Bruno Nettl, *The Study of Ethnomusicology, 31 Issues and Concepts*, New Edition (Illinois: 1983, 2005), p. 109.

<sup>469</sup> Plato mentions Solon and other important Greeks learning from the Egyptian priests.

Plato, *Timaeus*, Translated by Benjamin Jowett, Plato, *Dialogues*, Vol. 3, *Republic, Timaeus, Critias* (LONDON: OXFORD, 1892) p. 537.

Plato was taught by Egyptian priests.

Olympiodorus, 'Life of Plato', from *The Works of Plato Vol VI*, Translated by George Burges (London: Henry G. Bohn, 1854), p. 238.

The nineteenth-century scholar John Kendrick writes concerning Egyptian music, 'As Pythagoras, who had long resided in Egypt, entered deeply into the science of music and its mathematical relations, it has been concluded that his knowledge was derived from the Egyptian priests; but what is true of geometry may be applied to the mathematical principles of music, that if the facts were known to the Egyptians, the theory has probably been discovered by the Greek philosopher.

George G. M. James, *Stolen Legacy: Greek Philosophy is Stolen Egyptian Philosophy* (New York: Philosophical Library, 1954), p. 24.

And lastly, 'The Process of Purification: the harmony and purification of the soul is attained, not only by virtue, but also by other means, the most important among them being the cultivation of the intellect through the pursuit of scientific knowledge and strict bodily discipline. In this process, music

theorists in Baghdad translated and added to what they called ‘the science of music’, this also contained much philosophy, mathematics, psychological and cosmological speculation which considers music to be a part of the fabric of the universe, a true ‘harmony of the spheres.’ For these reasons, the *maqam* music is more closely related to Western art music rather than to various rural styles. I believe that a synthesis of Turkish, Arab and Persian music, with suitable stylistic techniques and tunings can achieve a satisfactory and suitable result in the performance of sixteenth-century Ottoman art music.

There are some definite conclusions about the tuning and tempi that have been agreed upon by recent leading ethnomusicologists; specifically, Walter Feldman, Yalcin Tura and Owen Wright.<sup>470</sup> These have agreed that the Ottoman music from the fifteenth to seventeenth centuries was typically around four to five times faster than the Ottoman music from around 1750 to 1900. They also agree that the neutral tones of Persian and Arabic music and the 1 comma flat<sup>471</sup> intervals of Turkish art music have one common ancestor; i.e., the notes *segah* and *iraq* and their octave equivalents.

The changes that occurred in Ottoman music were gradual at first (c.1650), but later, (c.1750), exhibit a quite pronounced departure from the earlier style. The Ottoman music after 1650 began to develop and evolve into its own uniquely Ottoman synthesis of elements that would show influences from Turkish folk music and depart from the medieval Arabo-Persian forms and styles. The Persianate style was certainly dominant in the sixteenth century. A similar occurrence can be observed in changes in

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also held an important place. The Pythagoreans believed and taught that just as medicine is used to cure the body, so music must be used to cure the soul.’ Ibid., p. 44.

<sup>470</sup> CD Liner Notes, Al Kindi, *Musique de Courarabo-turque, Arabic-Turkish Court Music, Parfums Ottomans* (France: Le Chant Du Monde, Harmonia Mundi, 2 CD, 5741414.15, 2006), p. 27.

<sup>471</sup> The tone is divided into nine commas in Turkish *maqam* music theory.

the miniature painting style, which had also evolved from a Persian style to an Ottoman one. Also, the medieval to eighteenth-century note-series with its seventeen interval steps, was supplanted by a note-series that theoretically contains fifty-three notes in around 1750. This, not surprisingly, caused a cessation of certain musical instruments being used in court music; these, now almost defunct instruments include the *chang* and the *miskal*. More frets were added to the Ottoman *tanbur* to produce these new tones. The *qanun* became an extremely difficult instrument to master, as in order to achieve all these subtle pitch variations one must have an extremely acute sense of pitch and must push down on the strings a certain amount to achieve these fine nuances. This large fifty-three note-series is now achieved on the *qanun* with the help of *mandals*, which are levers that enable subtle note variations on each triple-course string. These *mandals* were not in use until the twentieth century. The Egyptian musician and scholar George Dimitri Sawa has recorded two albums on the nineteenth-century *qanun* to demonstrate the old technique of bending the strings to achieve pitch variations.<sup>472</sup>

To sum all this up, the sixteenth century court music was simpler, quicker, and less melodically complex than latter Ottoman music. The different versions of a particular piece in Cantemir and Ufki are in fact, generally very similar. The main differences between Ali Ufki's and Demetrius Cantemir's notations are the embellishments for the *santur* that Ali Ufki added to the core melody which he notated in the scores. This is certainly a not typical occurrence in *maqam* music notations throughout history. Almost always, the core skeletal melody is notated and the embellishments are left up to the performer. The embellishment techniques were acquired by an intimate teacher - student, apprentice - type environment. Aside from this notable occurrence in the

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<sup>472</sup> George Dimitri Sawa, *The Art of the Early Egyptian Qanun*, Vol. 1. & 2 (2008, 2009), <<http://www.georgedimitrisawa.com/music/>> [accessed 7 February 2017].



Ufki notations, there are a couple of pieces that have been rewritten to a new rhythm or arranged differently i.e., the changing of the *Taslim* section to become both the first *Khana* and the refrain. One can see that the pieces and style remain the same between Ufki and Cantemir with these exceptions. Ali Ufki also included semi-formal song styles, which are not in Cantemir's collection. Cantemir was known to be mostly interested in instrumental art music. The old pieces had more memorable tunes and involved much repetition of sections within the *Bashraf* and *Samai* genres. As well as the slowing-down of tempos, the latter style largely did away with repeated sections, and became highly complex and stately and refined rather than exuberant and memorable.

The intonation of Ottoman art music till c.1750 was the same as that employed in current Persian / Eastern Arabic art music. Two exceptions to note though are the Eastern Arabic intonation of the *Hijaz* mode, which now uses a minor second in place of its original neutral one; this is a relatively recent phenomenon. Secondly, in Eastern Arabic music, in *maqam Segah*, a D# to Ed resolution is often used in place of the usual D to Ed one that was used in the earlier style. The D may also be used instead of D# and often is in many pieces. The D# - Ed resolution is not used at all in Persian music. The contemporary Persian intonations are identical to those featured in the notations of Ufki and Cantemir, and Eastern Arabic music is almost identical.

The modern Turkish intonations are completely different from those that were heard and played in the sixteenth century. The most noticeable difference between current Turkish art music and early Ottoman music is the cessation of employing neutral thirds and neutral seconds. One exception is *maqam Ushshaq* that does actually use a neutral second in practice but is untenable in the theory. The theory only allows for 1 comma flat intervals not 2.5 comma ones, which are 'notoriously' popular with

Arabs, Persians, and Greeks. The 2.5 comma represents a neutral second. Here are some crucial quotations that relate to this very important subject and its extramusical connotations:

‘...the deliberate twisting and misrepresentation of executed intervals of Turkish Maqam Music through a feigned refutation of “quarter-tones” which symbolized a spurned trait of Byzantinism/Arabism in the eyes of the modernist elite.’<sup>473</sup>

‘Yekta, Arel, and Ezgi appear to be excessively concerned with the removal of all textual references to the infamous Byzantine “quarter-tones” in Turkish Music, which could incriminate the genre as extraneous, and legitimize bureaucratic imputation in the new political order – so much so that they seem to have condoned alienating theory to practice in an effort to save the genre from desuetude.’<sup>474</sup>

‘These intervals are undoubtedly the “quarter-tones” branded by Gokalp and the new political order of Türkiye that the 24-tone Pythagorean theory is in pains to obfuscate. Seeing as the 24-tone Pythagorean theory was spawned to ingratiate the Republican regime, and since it is observed to conflict with performance due most likely to that very reason, the validity of the current model is now in question.’<sup>475</sup>

‘[...] we might helpfully note that it is unnecessary to invoke ninth-tones, or indeed, "quarter-tones" in order to describe the basic types of seconds, thirds, etc... mostly used by maqamat or dastgah<sup>476</sup>: minor, middle or neutral, and major. In fact, it is

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<sup>473</sup> Ozan Yarman, *79-Tone Tuning & Theory for Turkish Maqam Music As A Solution to The Non-Conformance Between Current Model And Practice* (PHD Thesis, Institute of Social Sciences, Istanbul Technical University, June 2008), p.6.

<sup>474</sup> Ozan Yarman, *79-Tone Tuning & Theory for Turkish Maqam Music As A Solution to The Non-Conformance Between Current Model And Practice* (PHD Thesis, Institute of Social Sciences, Istanbul Technical University, June 2008), p.24.

<sup>475</sup> Ibid., p.25.

<sup>476</sup> *Dastgah*, usually spelt *Dastgah*, is the term that has replaced *maqam* in contemporary Persian art music.

quite possible to catalogue these three general kinds of intervals using steps no smaller than a semitone. In a 17-EDO (equal divisions of the octave) model, each whole tone is divided into three small semitones or “thirdtones”, with two making a middle or neutral second, three a whole tone, and 17 an octave.<sup>477</sup> Such adjustments, of course, are often synonymous with the inflections marked by the Arab half-flat and half-sharp, or the Persian “koron” and “sori”, producing middle or neutral flavors of intervals such as seconds, thirds, sixths, and sevenths – the very intervals that the “Kemalist ideology rejects as “Byzantine-Arabic” exercises in “quarter-tones.”<sup>478</sup>

‘The idea that *Alla Turca*<sup>479</sup> (viz., Turkish Maqam Music) featured “quarter-tones”, and was therefore a descendant of Byzantine Music because of this trait, began to gain popularity among the Turkish intelligentsia during the early 1920s.’<sup>480</sup>

‘[...] the “quarter-tone” argument by which *Alla Turca* was deemed “Byzantine” and “Arabic”, hence, ‘vulgar to national taste.’<sup>481</sup>

With these changes in Turkish theory, *maqam Rast* now sounds like a mean-tone major scale, and *Segah* resembles the hypo-phrygian mode of Western medieval church chants. Other modes like *Huseyni*, *Kurdi* and *Buselik* are not so radically different today from the aforementioned ones in contemporary Turkish music. After taking all of this into account, we may arrive at these guidelines when attempting to recreate the old Ottoman style.

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<sup>477</sup> Ibid., p. 90.

<sup>478</sup> Ozan Yarman, *79-Tone Tuning & Theory for Turkish Maqam Music As A Solution to The Non-Conformance Between Current Model And Practice* (PHD Thesis, Institute of Social Sciences, Istanbul Technical University, June 2008), p. 90.

<sup>479</sup> *Alla Turca* means ‘Oriental and thus ‘alien’ music (Arab, Persian and Greek rather than Turkish). *Alla Franca*, on the other hand, means Western and was the type encouraged by the Ataturk nationalist regime.

<sup>480</sup> Ibid., p. 123.

<sup>481</sup> Ibid., p. 24.

1. Most pieces should be played from moderate to fast tempos; one may often infer a good tempo that is suitable for a particular melody and rhythm from the density of notes per-bar.
2. The intonation of the modes should resemble current Persian and some Arab, norms, i.e., *maqam Saba*.
3. Repeated sections should be played and not ignored. Often many of the pieces end up being of too short duration if the repeats are not played, as the tempo is usually not slow.

Now that we have established these definite givens, we can now continue to look at the indefinite givens. There are a few groups, duos and soloists who have recorded pieces from the Ali Ufki and Demetrius Cantemir repertoire. Many of these contemporary recordings have been performed by Turkish musicians. The Cantemir Ensemble is one of these Turkish groups. The Cantemir Ensemble performs pieces from the Cantemir repertoire entirely in the modern Turkish style. They perform the pieces from quite slow to very slow, and use the modern Turkish tuning system. The piece's sound nothing like they would have in the sixteenth century. Contemporary Iranian art music performers and listeners would indeed not recognise the Persian pieces as being at all Persian. The same as the above applies to any Arab pieces. None of the piece's sound remotely Persian or Arabic. The pieces are performed well and the musicians are all masters of their respective instruments, however the pieces often tend to drag and lose the attention of the listener. Due to these slow tempos, the pieces are totally separated from their original dance-like tempo. It must be remembered that the early Ottoman court melodies were typically simpler than more modern (post 1750), Ottoman or Turkish compositions. At least the Cantemir Ensemble has recorded some of this repertoire, albeit in a modern Turkish style.

Bezmara are another Turkish group to work with the early Ottoman repertoire. Bezmara are something altogether totally different from the Cantemir Ensemble. This group was inspired by the early Western music revival. Fikret Karakaya, the group's founder, built period instruments based on the Persian and Ottoman miniature paintings from the fifteenth to seventeenth-century. Many of these instruments have been extinct in *maqam* music for a hundred years or more. These include the *shahrud*, *mizkal*, *kopuz* (forerunner to the Ottoman *tanbur*), metal-strung *qanun*<sup>482</sup> and *chang*. Bezmara must be praised for incredible work and are unique in Turkey and the Middle East. The pieces are also played with the correct intonation, which is new to Turkish musicians. Singers such as Mehmet Kemiskiz and Ahmed Sahin bravely employ the earlier intonations when performing with Bezmara. This is so far the only Turkish ensemble that is courageous enough to try to perform the pieces authentically regarding intonations and choice of instruments. Unfortunately, in Bezmara's repertoire, modes such as *Saba* and *Uzzal / Hijaz* are avoided. When *Hijaz* or *Nakriz* are used (in modulatory sections of a piece), the intonation resembles contemporary Arab practice. As well as the aforementioned *Hijaz* or *Uzzal* containing a neutral, rather than a minor second during the sixteenth to eighteenth centuries, the *maqam Nakriz* had a neutral third rather than a minor third. The group is pleasant and interesting to listen to and many of the pieces are moderate or quick in tempo. Some of the quick *Samai* pieces speed up as they go on; this is done to good effect and replicates the role of the *Yuruk Samai* piece played near the conclusion of the Sufi *Mawlawi* dance suite. This is where the 'whirling' dancers speed up until they are very fast. The group is often, but not always lacking in heterophony and sometimes

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<sup>482</sup> The modern *qanun* usually has nylon and silk-wound steel strings. The *qalun* is a Uygur instrument basically identical to the early *qanun* with metal strings, this is a descendant of the earlier instrument.



plays the pieces too literally. The *rash* strumming technique is not at all used on the *oud*. The *oud* style used by Bezmarā is entirely in the modern Turkish style. Interestingly, some Turkish *oudists* do use a type of strumming technique occasionally, although this is much closer to a ‘Gypsy Jazz’ guitar style and uses a bent thumb – Arab and Persians *oudists* usually keep their thumbs straight or bent back in the opposite direction, this allows the ‘bouncing’ effect to occur. This bouncing effect utilises gravity and does not put a too much strain on the wrist. Bezmarā ensemble is one of the most convincing Turkish groups to record and perform the early Ottoman repertoire. One may add that the group looks more authentic due to the early instruments rather than replicates the appropriate Persian or Arabic styles. It is, in my opinion, that Bezmarā and other ensembles and musicians attempting to interpret Ottoman music by simply using the Arab *oud*, *nay* and stylistic techniques on various instruments, probably sounded much more like the music of the sixteenth century Ottoman court. The reasons for my view are outlined below.

1. Ali Ufki’s notations are written in concert pitch and represent the Arabic (and Persian *oud* and *nay*) tunings for these *maqamat*.
2. The smaller and one-tone higher tuned Turkish *oud* was invented in the late nineteenth century.
3. The Turks and Persians had reincorporated the *oud* and *qanun* from Syria and Egypt in the late nineteenth (Turkey) and mid-twentieth (Iran) centuries.

The substance of early *maqam* music is what is important rather than the appearance of the instruments. Despite these criticisms, one should not discount the incredible work of Fikret Karakaya and Bezmarā, as they are some of the most interesting, inspired and innovative musicians to play the Ali Ufki and Demetrius Cantemir

repertoire so far. Fikret Karakaya mentions the extreme difficulty of mastering the *miskal*, and there are certainly no teachers around. The reintroduction of the ancient *chang* to *maqam* music in general has restored the place of one of the major Middle Eastern court music instruments. Bezmara have also recorded an album of eighteenth to nineteenth-century Ottoman music by the Ottoman Jewish composer, *tanbur* and *viola d'amore* player Isaac Fresco Romano (1745-1814), he was known by his Ottoman nickname *Tanburi Isak*. This recording features the eighteenth century *santur* and *viola d'amore*. In my opinion Bezmara is more suited to this eighteenth century style than the older Persianate style. The master Sufi vocalist Mehmet Kemiksiz features with Bezmara singing vocal pieces from Ali Ufki's collection as well as songs by Tanburi Isak. Mehmet also improvises vocally over a Cantemir collection piece called *Bashraf Rast Qadim*. The improvisation is soulful and inspired and is over an ostinato by the Mızrabın Nefesi *ney* and bendir ensemble. Mehmet Kemiksiz is improvising in *maqam Saba*, which is a modulation from *Rast* is not generally used in *maqam* music anymore. *Saba* is intoned the modern Turkish way, with its 6 (or more),<sup>483</sup> comma flat fourth, rather than the old *Saba* that resembles current Arabic practice.<sup>484</sup> Personally, I believe that the flattened fourth found in current Turkish art music is another neutral interval that could be understood as being 2.5 comma's flat. Interestingly, the French Arabist Baron Rudolphe D'Erlanger calls the version of *Saba* that is common to contemporary Turkish musicians the *maqam Rakb*. Julien Weiss names this *maqam*, *Saba Rakb*; this clarifies which version of *maqam Saba* is intended in his recordings. Julien Weiss also mentions that this mode

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<sup>483</sup> Karl Signell, *Makam, Modal Practice in Turkish Art Music* (Florida: Usul, 1977).

<sup>482</sup> Mızrabın Nefesi - *Serin Serviler - Sala* <[https://www.youtube.com/watch?v=eG5as\\_2w5Xo](https://www.youtube.com/watch?v=eG5as_2w5Xo)> [date accessed 15 February 2016].

has its origin in Christian chant from Antioch,<sup>485</sup> and a similar mode is also to be found in Byzantine chant that had in turn evolved from ancient Syrian liturgical chant.

Another Sufi musician, Kudsi Erguner is one of the greatest *nay* players alive, and was born into a family who has preserved an ancient style. He has also recorded an album entitled *Osmanli Davullari* (Ottoman Drums), this album features some pieces by Abdul Qadir Maraghi and a piece entitled *Chang-I Harbi Nawa* from the Ali Ufki collection. The album features both loud outdoor instruments like the *zurna* and common court instruments. Although there are not Cantemir repertoire pieces on this recording, it is important due to its *Mehter* repertoire. I believe that Kudsi Erguner, along with younger brother Suleyman, who is also a *nay* master, are important as they are a crucial link to the pre-Ataturk *Alla Turca* Sufi style. I have come to the conclusion that Turkish Sufi music has preserved Ottoman music heritage in its most undiluted form. Today's art music of Turkey, known as Turkish Classical Music often is quite diluted and Westernised. Artists such as Kudsi Erguner and Mehmet Kemiksez, with their Sufi background, also perform the secular art music repertoire better than most.

The Al Kindi Ensemble is the group who, in my opinion, performs the early Ottoman music most authentically. Franco-Swiss musician and scholar Julien Jalal Eddine Weiss, the group's founder, was originally from a classical guitar background. He became enraptured by hearing a record by the Iraqi *oud* virtuoso Munir Bashir. Following this exposure, he totally turned his back on Occidental music, became a Sufi, and moved to Aleppo. The addition of Jalal Eddine to his European name is in reference to Jalal Eddine Rumi, the great thirteenth century Persian Sufi poet. After

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<sup>485</sup> CD Liner Notes, Al Kindi, *Musique de Courarabo-turque, Arabic-Turkish Court Music, Parfums Ottomans* (France: Le Chant Du Monde, Harmonia Mundi, 2 CD, 5741414.15, 2006), p. 27.

some struggle to learn the *risha* technique on the *oud*, Julian decided to study the *qanun* instead. He spent over twenty years studying under various *qanun* virtuosos, from Tunisia to Turkey. He formed the Al Kindi Ensemble in 1983, this group at first included *qanun*, *nay* and *riqq*. The first album entitled ‘Arab Classical Music’ was entirely instrumental. Following this album, Julien realised that the heart of Arab music was in the song, and set out to record Arabic art music with leading Sufi singers, including Adib Al Dayekh and Hamza Shakkur. Like another Baron Rudolphe D’Erlanger, Julien injected fresh life into Arab art and Sufi music. His goal was to perform and record these styles free of Westernization and simplification. This goal was achieved and more, he recorded different Arab art music repertoires from Sudan and Tunisia to Syria and Iraq. The final double album he produced, *Parfums Ottomans*, combined Arab, Azeri and Turkish virtuoso musicians. This was the first and so far, only significant album to successfully achieve this collaborative pan-Middle Eastern effort. Often nationalistic prejudices had prevented such an occurrence. As mentioned at the opening of this chapter, leading ethnomusicologists have agreed on there being one common root of *maqam* music traditions. The album *Parfums Ottomans* puts this theory into practice. The neutral tones are finally purposely played as part of Turkish art music. Pieces that have been lost in the Iranian and Egyptian repertoire, which is today predominantly aural, have their ‘Persian-ness’ and ‘Arab-ness’. The Demetrius Cantemir repertoire pieces featured on this album are played at moderate to very quick tempos, and they are livelier and more inspired than groups such as the Cantemir Ensemble. In a personal email communication I had with Julien, not long before his death in January 2015, he mentioned Turkish super-nationalism, and said ‘the Turks do not like Arabs and Iranians.’ Obviously this statement is sweeping, and it must be remembered he was in hospital with cancer at

the time. Julien lived in Istanbul for the last years of his life, and played with many great Turkish musicians, including the master Sufi singer Mustafa Dogan Dikmen and *tanbur* player Ozer Ozel. Perhaps his comment would rather reflect the Turkish government's nationalistic attitude, which is a long way from the attitude of Turkish Sufi musicians. I believe he was expressing his frustration with the negative attitude of the Turkish audience towards any 'Persian or Arab sounding' influence to Turkish music.

The Iranian musician Arash Mohafez has recorded an album entitled *Ajamlar*; this album features Persian pieces from the fifteenth to seventeenth century as notated in Ali Ufki and Demetrius Cantemir. Following Al Kindi's Ottoman album, this is the next most important album that has restored what I believe to be close to the actual sound of Early Ottoman and Safavid music. It is refreshing to finally hear the *maqam Uzzal* with its neutral second, and there are pieces in Saba, which is no longer used in Persian music. The intonation of both these *maqamat* is as played as notated in the collections. The recording is full of heterophony and embellishments like *Parfums Ottomans*.

After digesting all of this information *both* by reading numerous books and journal articles and listening to *maqam* traditions for over a decade, I have thought, and constantly re-thought about these issues. The many hours of both analytical and passive listening to Persian, Arabic, Turkish, Central Asian and Indian related art music traditions, has led me to play the *oud* with an Arabo-Persian style, but also applying the theoretical *sayr* (flow, direction) that has been best preserved in Turkey. This approach works effectively for the pieces from Ali Ufki and Cantemir's collections. When interpreting a particular piece, I first experiment with different tempos; a little slow (but not too slow), and stately, moderate and walking and quick



and exciting, I find after some experiments, a tempo that brings out the character and charm of each piece. Often after playing a piece over and over, I will settle on a suitable tempo but never too slow as this is incorrect for this repertoire.<sup>486</sup>

I have replicated the same approach on the *nay*, as on the *oud*; mixing Arab and Turkish styles to create one suitable for Ottoman style. The Persian *nay* style has been excluded as an influence for early Ottoman music as it is recent, employing a dental blowing technique.

Although this is a big part to my approach, it should be noted that my *nay* style could be best understood as mostly coming from the Arabic school of playing, with a soulful, yearning and rhythmic style and a high use of the *zaghreet* trill.<sup>487</sup> The Turkish influence is focused on smoothness, and a flowing style with an occasional skipped note *zaghreet*.

In the semi-improvised *taqsim* form, I employ the correct *sayr* of the modes as they were played in the sixteenth century, use modulations that are used in the Ufki / Cantemir repertoire, and often quote or make reference to the forthcoming or previous piece to be played, including melodic and rhythmic motives. I also focus on the *jins* rather than just on the scale when performing a *taqsim*; I try to make the changes in linear chords noticeable. I have also absorbed many ideas played on other instruments such as the *qanun*, *tanbur* and *kamancha* etc., as well as ideas from master vocalists such as Oum Kalsoum, Mohammed Abdel Wahab, Adib al-Dayekh and Mehmet Kemiskiz, and I use these ideas in *taqsim* on the *oud* and *nay*.

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<sup>486</sup> Owen Wright, *Aspects of Historical Change in the Turkish Classical Repertoire*, Musica Asiatica Vol. 5. Richard Widess, ed. (Cambridge University Press, 1988), pp. 4-18.

<sup>487</sup> The *zaghreet* is a trill and in the Arabic *nay* style trills between a note a tone, quarter tone or semitone below the primary note. The Turkish *zaghreet* mostly uses trills between notes over a tone below the main note.

To me, this is legitimate for the early Ottoman repertoire as both Persian and Turkish *nay* styles have been modernised or altered somewhat. Important to mention also, is the *maqam* style that was preserved in Aleppo and is in danger of being lost, obscured or modernised due to the current crisis in Syria. In my opinion, the Syrian style from Aleppo, performed by the Al Kindi Ensemble may well reflect an earlier (pre-circa 1750) Ottoman style.

I also believe that the pieces by Persian and Arab composers in the Ufki/Cantemir corpus have a quality and affinity with contemporary Iranian and East Arabic music that becomes evident after repeated playing of the compositions. And I add that there is, in my opinion, an inherent ‘x-factor’ quality to these pieces not found in modern Turkish art music, but to be found in Iranian and Arabic music. One must be able to read between the lines and interpret the qualitative ethos of these pieces, perhaps this can not be fully explained with words, but is certainly better explained by listening to and playing the music.

One may imagine the disgust of jazz musicians upon hearing a jazz standard being played too literally. I am reminded again of the pertinent comment made by my *oud* teacher Atef, after hearing American music student’s rendition of well-known pieces from the Arab art music repertoire, ‘this is not Oriental music!’ Also, he strongly said that I must learn ‘the Oriental music’ before I attempt to play Turkish music. It’s not what you play that matters its how you play it.

## **Conclusion**

We can see from this chapter that Egyptian folk rhythms had, via the Egyptian composers Sayf Al Masry and Emir-I Haj, entered into the Ottoman court music repertory and military *Mehter* music. The piece *Bashraf Iraq-i Mukhalif* by Sayf the

Egyptian was shown to contain the most differences between Ali Ufki and Cantemir's versions of the same piece. It was posited that a synthesis between Turkish, Persian and Arab art music styles is a sensible way to approach an 'authentic' interpretation of the early Ottoman repertoire. The ensembles Bezmara, Al Kindi and Arash Mohafez's group had been found to exhibit different aspects of an 'authentic' approach to interpreting this music. From these groups, Al Kindi was unique as Turkish, Arab and Persian musicians played together, and a synthesis of these three current art music styles was successfully achieved. Bezmara was unique amongst current Turkish interpreters of early Ottoman art music as they were brave enough to employ intonations and tempos of the time, in stark contrast to the vast majority of Turkish musicians, and they had even recreated extinct instruments such as the *chang* and *miskal*. Arash Mohafez's group had played predominantly Persian pieces from the Ottoman court, and as they simply played in their natural 'Persianate' style, these pieces have been restored to what was a likely performance style of the period. Lastly, Turkish scholar Ozan Yarman has shed light on the political and nationistic motives behind denying the pan-Middle Eastern, i.e., Arab and Persian as well as Turkish and including Jewish, Greek and Armenian etc., roots of early Ottoman *maqam* music.

## CONCLUSION

This study has shown that, although there are many differences between *maqam* musical styles of a particular region, there are also many strong similarities and modes and rhythms that are shared over a wide, Middle Eastern, geographical area. Also, the sixteenth century can be considered to be both the culmination of the universal medieval *maqam* music and the common root of today's Turkish, Eastern Arabic and Persian art music.

The most significant collections of notations of music from this period are found in Demetrius Cantemir's *Kitab-i 'Ilmul Musiki 'ala Vech-il Hurafat* (the book of the Science of Music According to the Alphabetic Notation) and Ali Ufki's *Mecmua-i Saz u Soz* (Collection of Instrumental and Vocal Works).

Although there are differences between the notations of Ali Ufki and Demetrius Cantemir, these are mostly superficial, Ali Ufki had simply embellished the pieces and written them how he would have performed them on the *santur*, Cantemir's notations generally adhere more basically to the core melody, the very few exceptions demonstrate a rearranging or partial recomposing of an old or famous piece; the earlier piece in Ufki and the latter in Cantemir, these examples serve as excellent examples of change and variation in the orally transmitted Ottoman court music.

Importantly, the majority of recordings of pieces from the Ali Ufki and Demetrius Cantemir collections are played in modern performance styles. These pieces sound more authentic when played at moderate to quick tempos, using Eastern Arabic and Persian intonations, and are played heterophonically.

It has also been shown in this study that there was a dominant Persian presence in the Ottoman court of the sixteenth century; this was largely due to the capturing of musicians and other artisans by the Sultans Suleiman ‘the Magnificent’ and Selim ‘the Grim’ from the Safavid Persian realm. It has been shown that the sixteenth century was the period from which the current *maqam* styles evolved.

Contemporary Turkish and eastern Arabic *maqam* music have much in common and are closely related, for examples the modes and rhythms and pieces by famous Ottoman composers are shared between both genres. Jerusalem, Aleppo, Damascus, Cairo and Iraq were major Arab Ottoman centres and were thriving multicultural and multi-religious realms. The diversity of ethnicities and religions found in the Ottoman Empire can be compared with that of New York today. Musicians had come to the Ottoman court from all over the Empire.

Until recently, the majority of the repertoire of Ottoman art music that has been performed and recorded in Turkey has been of compositions from the nineteenth and early twentieth centuries<sup>488</sup>. Some of the most popular Ottoman pieces from this period were, and still are also played in Arab countries. One of these Ottoman Arab composers was the Syrian Ali al-Darwish (1884-1952). Ali al-Darwish spent some time in Tunisia, where he worked with the French ethnomusicologist Baron Rudolphe

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<sup>488</sup> Here are three audio examples of this repertoire, the first is an archive recording of the late Ottoman composer and virtuoso musician *Tanburi* Jamil Bey (1873-1916), (Turkish spelling - Cemil Bey).

Tanburi Cemil Bey, *Tanburi Cemil Bey*, New York: Traditional Crossroads, CD 4264, 1994.

Kudsi Erguner Ensemble, *Tatyos Efendi*, New York: Traditional Crossroads, CD 4277, 1996.

Ensemble Kudsi Erguner, *L’heritage ottoman, The Ottoman Heritage*, France: Institut du Monde Arabe, Harmonia Mundi, 321.060, 2004.

Tanburi Cemil Bey, *Tanburi Cemil Bey*, New York: Traditional Crossroads, CD 4264, 1994.



d'Erlanger (1872-1932). Darwish and d'Erlanger were major contributors to the Arab *Nahda* (awakening, renaissance), that took place in the Arab world between 1903 and 1935,<sup>489</sup> led by musicians like Ali al-Darwish from Aleppo and Iskander Shalfun from Lebanon (d.1932). The *Mawlawi* Sufi order has preserved much of the oral repertoire, which can be traced to the sixteenth century or earlier<sup>490</sup>.

The late Ottoman art music has been called 'Turkish classical music' since the end of the Ottoman Empire. The title is a little misleading as many famous nineteenth and early twentieth century composers were of non Turkish origin, mostly Greek, Armenian, Egyptian and Jewish. Constantinople was certainly the heart of the tradition as it was the centre of the empire, although the music and arts were, and are, the heritage of a multicultural and multi-religious urban environment. It is true also that Ottoman art music has its roots in the art music from the courts of Baghdad, Aleppo, Damascus, Cairo, Jerusalem, Herat, Persia, Bukhara and Samarkand (etc.) In this respect the early Ottoman art music was the successor to a wide universal *maqam* based music that had thrived in the Middle Ages. This art music was the product of diverse peoples that covered a large geographical area. It spread under the influence of the Islamic conquests of the Arabs, inherited much from Persia and the Byzantine world, and eventually became centred in Constantinople under the Ottoman Empire. One must stress that this *maqam* art music is like jazz, an urban multicultural phenomenon that is not owned by a particular ethnicity or religion. There has been much bias between the 'ownership' of various key historical music

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<sup>489</sup> The Amar Foundation for Arab Music Archiving & Research <<http://www.amar-foundation.org/about/>> [accessed 18 March 2016].

<sup>490</sup> Many of the pieces from the oral tradition, as well as those from the Cantemir collections etc., can be found on this incredible Turkish *maqam* sheet music archive : <[http://www.neyzen.com/ney\\_klasik\\_eserler.html](http://www.neyzen.com/ney_klasik_eserler.html)> [date accessed 18 March 2016].

This website also has an extensive collection; this page contains Cantemir's authentic and some dubious works, for example. <<http://www.notaarsivleri.com/arama.html?kelime=kantemir>> [accessed 18 March 2016].

theorists, musical instruments, modes, rhythms etc. Since the founding of Ataturk's republic of Turkey, there has been much politically motivated rhetoric aimed at making Turkish music disconnected from its Persian-Arab roots and thus appearing on the international stage as being more related to Western music than Arab and Iranian music. Old Ottoman art music was called (by Ataturk et al.), 'Alla-Turka' meaning Eastern and also Greek influenced<sup>491</sup>, and the new Westernised Turkish music style termed 'Alla-Franca' meaning Western. It is the former that has been extensively investigated in this study, and there has been sufficient proof presented to demonstrate a very strong Persian influence on the sixteenth century Ottoman court. Also, there has been sufficient proof of the multicultural aspect of Ottoman court music, to demonstrate that the idea of a purely Turkish music in the early Ottoman era was non-existent. Turkey, on the other hand, as mentioned, has best preserved the *maqam* music theory and the Turkish Ottoman Empire was the arena where the arts thrived and interrelated in the Middle East.

Further findings of this research concern the *Nayi*<sup>492</sup> Osman Dede collection, Neva Ozgen (b. 1977) the daughter of the renowned Turkish virtuoso musician Ihsan Ozgen (b. 1942), mentions in her CD notes on the *Legacy*<sup>493</sup> album, 'Nai Osman Dede is considered to be one of the most important Turkish ney players of all time. Though it is known that he developed a new notation style and notated many works, his collection has been lost'. This statement is clearly untrue as I have just managed to

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<sup>491</sup>'Greek' in this context refers to an Influence of Byzantine Christian Church Chant.

<sup>492</sup> *Nayi* means not surprisingly, a master player of the *nay*, the Turkish term in common use today is *Neyzen*.

<sup>493</sup> CD Liner Notes, p. 3, from, Neva Ozgen with Ihsan Ozgen, *Legacy* (USA: Golden Horn Records, 2001), GHP 016-2.

find the *Nayi Osman Dede* collection.<sup>494</sup> I will purchase as soon as possible. To date I have found a summary of what is contained in the work. The work features *Mawlawi* suites and *Wasla* in different *maqamat*.

Further, the Kevseri collection of notations, written in the eighteenth century, contains all the pieces from the Cantemir collection and around two hundred more. This document has been in private Turkish hands and has generally not been accessible. Eugenia Popescu Judetz was able to view the manuscript and wrote a summary of what is contained in the work.<sup>495</sup> Mehmet Ugur Ekinci viewed the manuscript and has written an enlightening lengthy journal article entitled 'The Kevseri Mecmuası Unveiled: Exploring an Eighteenth Century Collection of Ottoman Music'.<sup>496</sup> Hopefully one will be able to access this major source in the near future.

I had reached a point when I felt that I had exhausted the Arab art music repertoire and needed to go to Turkish *maqam* styles. This is exactly what had occurred with the research of Julien Weiss from Al Kindi; he had exhausted the Arab art music and had to also look towards Turkey for any progress in *maqam* music. I also felt that development and progress in *maqam* music best occurred whilst listening to Turkish *maqam* music. When I practised Turkish *nay* techniques my *nay* playing improved vastly compared to practising already learnt Arab techniques.

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<sup>494</sup> Fares Hariri, *Nayi Osman Dede 've Rabt Tabirat i Musiki* < <http://www.nadirkıtap.com/nayi-osman-dede-ve-rabt-i-tabirat-i-musiki-fares-hariri-kitap3479626.html> > [accessed 18 March 2016].

<sup>495</sup> Eugenia Popescu-Judetz, Bulent Aksoy, *18. Yuzyıl Musiki Yazmalarından Kevseri Mecmuası Üstüne Karsılastırmalı Bir İnceleme* (Istanbul: Pan Yayıncılık, 1998).

<sup>496</sup> Mehmet Ugur Ekinci, 'The Kevseri Mecmuası Unveiled: Exploring an Eighteenth- Century Collection of Ottoman Music', *Journal of the Royal Asiatic Society*, 22, (2012) pp 199-225.

Turkish *maqam* music has far more modes and a huge repertoire, compared with significantly less in both areas of Arab *maqam* music. The *Mawlawi* Sufi styles are generally less modernised than other types of Turkish *maqam* music and represent historical styles of *maqam* music better. Also, many more interesting modulations, forms and rhythms are to be found in Turkish *maqam* music.

Chapter one was a literary review of some of the most important sources for this study.

Chapter two evaluated the contributions to Ottoman court music and examined the lives of Ali Ufki and Demetrius Cantemir. The chapter explains the notational systems used by Ali Ufki and Demetrius Cantemir. Also, the major known composers of sixteenth century Ottoman art music were summarised.

Chapter three gave the historical background of the Timurid Empire, and explained how Timurid court music was the dominant influence of sixteenth century Ottoman art music. The musicians at the court of Herat are drawn out of the chronicle of the first Mughal Emperor Babur, the *Baburnama*, many of these musicians feature in the Ufki and Cantemir notations. The major music theorists Safi al-Din and Abdul Qadir Maraghi are discussed and their relation to the early Ottoman court music is explained. Forms and the different performance practice contexts of outdoor and indoor music were also examined.

Chapter four explained the modes used in sixteenth century Ottoman art music. The modal concepts of the *maqam* were examined, including the *sayr* (path, journey) and intonations of the principle *maqamat* played in sixteenth century Constantinople. The modes were ordered beginning with *Rast* and concluding with *Ushayran Buselik*. The modes of the *Rast* scale were covered first, followed by additional modes.

Chapter five explained the rhythmic cycles used in sixteenth century Constantinople. The modes were examined beginning with the shortest; *Duyak* and concluding with the longest; *Zenjir*. The subdividing of long rhythms into groups of twos and threes enabled musicians to conceive and perform them. Interesting backgrounds of particular rhythms were explored throughout the examination of the different individual *Usuller*. The modes were all notated in rhythmic staff notation.

Chapter six explored the origins of sixteenth century Ottoman musical forms *Bashraf*, *Nazire*, *Samai* and the *Wasla* suite. Differences and similarities of *maqam* music used by different ethnicities were also discussed. The similarities are to be found in the modes, rhythms and art music repertoire, the differences are how the modes are tuned, how quick or slow the tempo is and how the musicians embellish the melodies on their respective instruments.

Chapter seven showed how miniature paintings can be used as a colourful source for fifteenth and sixteenth Century Middle Eastern Art Music. Initially, the importance of the image of the Garden of Paradise to Persian and Ottoman mentalities is discussed. The influence of the court of Herat regarding the arts was also recognised. Many important sixteenth century Persian and Ottoman miniature paintings that feature musicians were examined. The Ottoman painting style was also compared to its Persian predecessor.

Chapter eight examined interpretation and specifically focused on some of the Egyptian pieces in the Ufki and collections. The compositions themselves are classics and fine examples of a well composed *Bashraf*, and were famous in the early Ottoman court repertoire. There were comparisons made between three important Egyptian pieces in the Ali Ufki and Cantemir notations, these consist of three *Bashraf*, one is



of the *Nazire* type, which is a piece inspired from one of these other Egyptian pieces. This Chapter also showed that the Ali Ufki and Cantemir pieces sound more authentic when played with the correct intonation and tempi in use at the time. The evolution of a new Ottoman style with multiple new intonations, in the eighteenth century was explained; playing the early Ottoman repertoire with these new intonations and slowed down tempi is inauthentic and misleading, although is not discounted for its performance value in modern Turkish art music. The nationalistic and anti-Arab and Greek attitudes of Ataturk and his new Turkish republic were brought into the light, revealing a much stronger influence of Arab, Persian and Greek music on that of the Ottomans than officially admitted by modern Turkey. Following this analysis, the question of appropriate interpretations of the Ali Ufki and Demetrius Cantemir pieces are investigated thoroughly.

As a contribution to the body of contemporary *oud* performance and research I have transcribed and transposed (where necessary)<sup>102</sup> pieces from Cantemir, Ali Ufki and the Turkish oral repertoire into concert pitch to make them accessible to as many people as possible. There is one final original piece in honour of Cantemir and Ali Ufki.

Interesting to note was the fact that Ali Ufki notated *Rast* on C, and *Huseyni* on D (etc.), this conforms with current Arab *maqam* music performance practice but not to Turkish. It is intended that these transcriptions serve as practical performance scores and have been as clearly presented and uncluttered as possible. These notations are also intended as a significant contribution to *maqam* music scores applicable to *maqam* music in the Arab world and Iran. There is a large sheet music corpus of Turkish art music written in Turkish notation, on the other hand instrumental pieces and sheet music in general are scant in the Arab world and Iran. By transcribing these

works and presenting the melodic and rhythmic modes in a simple but also exact format I hope to make the theory of Ottoman music far more accessible to the world outside Turkey. In restoring the Persian and Arab pieces to their original forms I have increased the repertoire of Arab and Persian art music available today. Over a decade of researching *maqam* music from around the world, through recorded and written sources has given me a broad overview of the subject and a comprehensive knowledge of the intricacies of the various *maqam* systems in existence. Throughout my research, I have drawn together sources from Turkish, Arab, Persian, Central Asian and European sources to form non-nationalistic based composite picture of historical *maqam* music. Through the website 'Mike's Ouds', I have made many contacts with *oud* players around the world and have been able to share my scores with musicians who play Arab and Persian *maqam* music. Many of the pieces I have performed from the early Ottoman repertoire, to my knowledge, have not been played for some four or five hundred years. I have developed an *oud* and *nay* style that reconciles Turkish *maqam* theory with an Arabic style which I also believe to be representative of early Ottoman music. As there are very few known *oudists* and *maqam* musicians in New Zealand, I am able to contribute to the internationalisation of the *oud* and also the Arab *nay*, a far rarer occurrence today, and to *maqam* music in general. I believe that representing the positive artistic culture of the Middle East, I may function as a bridge between the Middle Eastern and the Western world simply through playing *maqam* music on the *oud* and *nay*. There has been much negative media concerning the Middle East, there are indeed problems and terrible wars, but there is also a rich artistic and musical heritage that is existent and is thriving at the moment.

Apart from focus on Arab, Turkish and Persian *oud* music, it was discovered that rhythms from Egyptian folk music were found in the Egyptian compositions in the collections of Ufki and Cantemir although notated in the *Duyak* rhythm, some of these pieces are composed in, or have sections in the Egyptian *Fallahi* rhythm. I have rewritten in my transcriptions in the correct rhythm. *Duyak*, one of the simplest of the Ottoman rhythmic modes may have been suggestive of a somewhat generic ‘common time’ rhythm. Walter Feldman had encountered another piece that Cantemir had assigned to *Duyak*, but the melody of the piece is clearly in another rhythm, this one from Azeri or Anatolian folk music. Feldman concluded that Cantemir did not have awareness of this rural folk music rhythm, which only appears once in the entire Ali Ufki and Cantemir corpus. Cantemir, not having knowledge of the folk rhythm had assigned the piece to the *Duyak* rhythm which was the closest available cycle he could use.<sup>497</sup>

This research has revealed that there are a number of areas requiring investigation. There has been very little research on the historical *nay* in the Arab world. What are common though are references to the *nay* in ancient Egypt, Sumeria and the Middle East in general; <sup>498</sup> often there is an abrupt change in the focus from the *nay* in the ancient world and the present day, without considering the thousands of year’s in-between. I believe that the particular type of *nay* with seven holes used today in the Middle East may have its origins in medieval or even pre-Islamic Sasanian Persia.

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<sup>497</sup> Walter Feldman, *Music of the Ottoman Court*, ((Berlin: VWB, 1996), p. 397-398.

<sup>498</sup> <<http://www.mideastweb.org/culture/ney.htm>> [accessed 1 May 2016]

<<http://www.maqamworld.com/instruments.html>> [accessed 1 May 2016]

<<http://belly-dance.org/ney.php>> [accessed 1 May 2016]

<<http://arabicmusicband.com/instruments/arabic-nay>> [accessed 1 May 2016]

This subject needs exploring further. There is also copious information about the mystical symbolism of the *nay* that is readily available, and this almost always supersedes any historical information whatsoever.

I also believe, due to the Ali Ufki repertoire being notated in the C key and its related modes that the current tuning of the Arab *oud* may be almost identical to that used in the sixteenth century Ottoman court. The *oud* depicted in the ‘Suleiman’ miniature is very similar in size to today’s Arab and Iranian standard *oud*<sup>499</sup>. This topic of pitch awaits further research.

The Mongol Ilkhanid Empire (1256–1353) centred in Tabriz has not been researched extensively regarding art music and miniature painting, although It has been shown that the Chinese influence on Persian art had occurred in this period. The Mongols are usually not singled out for their cultural and artistic endeavours, and most Middle Eastern and Western writers only tell of their ransacking and pillaging. The music of this period awaits further study, and may well provide further information of this particular link in the chain of *maqam* music transmission.

The Romanian *nai* is identical to the early Ottoman *miskal* panpipes, and is its only surviving ancestor. Fikret Karakaya had reconstructed *miskals* based on Ottoman miniature paintings, but there has not been a continuous *miskal* tradition in Turkey like in Romania. It would be interesting to play Ottoman *maqams* on the Romanian *nai*, this has not, to my knowledge been done before. I may acquire a Romanian *nai*

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<sup>499</sup> ‘Suleyman receives his Grand Admiral, Hayreddin Barbarossa,’ *Suleymanname*, Ali Amir Beg Shirwani, Istanbul, 1558, Hazine, 1517, folio 360a.

<<http://kilyos.ee.bilkent.edu.tr/~history/Pictures2/ul153.jpg>> [accessed 1 May 2016].

and try to perform some *maqamat* on it. ‘The name has changed in time from fluierar or sueras, to the muscal then to the nai. The latter two names are of Persian origin, suggesting the reintroduction of a version of the panpipes via the Ottoman Turks’.<sup>500</sup> And, ‘the Romanian *nai* is a slightly concave row of twenty tubes closed at the lower end giving a diatonic scale from B1 to G4. The tubes are tuned by inserting bees wax to the natural note, apart from F#’.<sup>501</sup> The Romanian word *muscal* seems to be a variant of *miskal*.

Suleyman Erguner has discovered the *girift*, a type of reed flute very similar to the *nay* and shorter than most *nays*, popular in the seventeenth century and employing a different playing technique. This instrument awaits further research.

Recently there has been an important discovery of Ottoman art music found in Byzantine chant books. These pieces are written in Byzantine notation, a very difficult medium of notation to learn. Greek *oudist* and scholar Kyriakos Kalditzidis is currently leading the research efforts in this area. Many of the pieces in Byzantine notation are also in the Cantemir and Ufki collections. These Byzantine notations await transcriptions into Western staff notation.

Finally, turning to recordings of the Ali Ufki and Demetrius Cantemir notations so far heard, the Al Kindi Ensemble, Bezmarra Ensemble and Arash Mohafez’s ensemble are the most convincing. I believe that these ensembles have set a precedent in historical

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<[http://www.elephantmusik.fr/SOME Grundtvig project Romanian traditional.php?PHPSESSID=1806a7dd4e6f7a926801bd3ad5f7c2c0](http://www.elephantmusik.fr/SOME_Grundtvig_project_Romanian_traditional.php?PHPSESSID=1806a7dd4e6f7a926801bd3ad5f7c2c0)> [accessed 11 February 2017].

<sup>501</sup> Orizont Cultural T, International Cultural Association, EU, *Romanian Traditional Music Instruments*, <<https://orizontcultural.files.wordpress.com/2011/04/some-instrumente-traditionale-romanesti-en1.pdf>> [accessed 2 May 2016]



*maqam* music, and that the combined influence of these styles played by these ensembles is very close, to what the music in sixteenth-century Constantinople would have actually sounded like. I have drawn from these interpretations and attempted to incorporate them in my own interpretive performances on the *oud* and *nay*.

## GLOSSARY

**Ajam** – Melodic mode, minor (D-key) with a neutral second (Ed - between Eb and E) and a flattened sixth. The sixth-degree is the dominant (bb). Turkish spelling is *Acem*.

**Aqsaq Samai** – Rhythmic mode – 10/8. Turkish – *Aksak Semai*.

**Awj** – Melodic mode with a neutral tone as its tonic (bd – between bb and b) and a neutral fourth (Ed – between Ed and E). The dominant is the third-degree (D). Descending mode. Turkish - *Evc*

**Awsat** – Rhythmic mode – 26/16. Turkish – *Evsat*.

**Barafshan** – Rhythmic mode – 16/8. Turkish – *Berefsan*.

**Bashraf** – Prelude or Instrumental piece, also spelt *Peşrev* (Turkish) or *Pishrow* (Persian).

**Basphare** – Horn mouthpiece on Turkish *nays*. Often plastic nowadays.

**Bayati** – Melodic mode, minor (D-key) with a neutral second and flattened sixth (bb). Sometimes the flattened fifth (ab) replaces the perfect fifth (a). The fourth-degree is the dominant (g). Ascending-descending mode. An alternate Turkish spelling is *Beyati*.

**Buselik** – Melodic-mode, minor (D-key) with a neutral sixth (bd – between bb and b). The dominant is the fifth-degree (a). Ascending-descending mode. Alternate Arabic spelling is *Busalik*.

**Chang** – Harp. Turkish spelling is *ceng*.

**Darabayn** – Rhythmic mode. A compound cycle of *Dawr Kabir* and *Barafshan*. Turkish – *Darbeyn*.

**Darabuka** – Goblet-drum, also called *dumbek* (Turkish) or *tombak* (Persian).

**Darb - i Fatih** – Rhythmic mode – 88/8. Turkish – *Darb-i Fetih*.

**Dawr Kabir** – Rhythmic mode – 14/8. Turkish – *Devr-i Kebir*.

**Dawr Rewan** – Rhythmic mode – 14/16. Turkish – *Devr-i Revan*.

**Duyak** – Rhythmic mode – 8/8. Called *Maqsoum* in Arabic art music.

**Fahte** – Rhythmic mode – 10/8.

**Far'- i Mukhammas** – Rhythmic mode – 16/16. Turkish – *Fer'i Muhammes*.

**Frankajin** – Rhythmic mode – 12/8. Turkish – *Frenkin*. English – French King.

**Girift** – Reed-flute, similar to a small *nay*.

**Havi** – Rhythmic mode – 64/8.

**Hisar** – Melodic mode, minor (D-key) with a neutral second (Ed - between Eb and E) and a raised fourth (g#). The dominant is the fifth-degree (a). Ascending-descending mode.

**Huseyni** – Melodic mode, minor (D-key) with a neutral second (Ed - between Eb and E), and a neutral sixth (bd – between bb and b). The fifth-degree is the dominant (a). Ascending-descending mode. Sometimes spelled *Husayni* in Arabic art music.

**Iraq** – Melodic mode with a neutral tone as its tonic (Bd – between Bb and B) and a neutral fourth (Ed – between Ed and E) Dominant note is the third-degree (D). Ascending-descending mode. Turkish – *Irak*. **Jahargah** – Melodic mode equivalent to F major with a neutral seventh (Ed – between Eb and E). The sixth-degree is the dominant (D). Ascending-descending mode. Turkish – *Cargah*. Persian – *Chahargah*.

**Janbar** – Rhythmic mode – 12/8. Turkish – *Cenber*.

**Jins** – Genus, tetrachord or pentachord. The Turkish spelling is *cins*.

**Kamancha** – Spike- bowed-fiddle. Turkish spelling is *kemence*, Persian – *kamanche*.

**Khafif** – Rhythmic mode – 32/8. Turkish – *Hafif*.

**Khana** – Verse-section of an instrumental piece. The Turkish spelling is *hane*.

**Kopuz** – Skin and wood bellied lute.

**Kos** – Large kettle-drum played with sticks.

**Mahur** – Melodic mode equivalent to C major. The dominant is the fifth-degree (g)  
Descending mode. Persian spelling is *Mahoor*.

**Maqam** – Melodic mode, the plural is *maqamat*. The Turkish spelling is *makam*, pl.  
*makamlar*.

**Miskal** – Ottoman pan-pipes, also called *musicar*. Ancestor to the contemporary  
Romanian *nai*.

**Muhayyer** – Melodic mode, minor (D-key) with a neutral second (Ed/ed - between Eb  
/eb and E/e), and a neutral sixth (bd – between bb and b). Fifth-degree is the dominant  
(a). Descending mode.

**Mukhammas** – Rhythmic mode – 16/8. Turkish – *Muhammes*.

**Nafir** – Long trumpet.

**Nahawand** – Melodic mode (C-key), minor, equivalent to the Latin Dorian mode,  
also called *Nahawand Qadim* (Ancient *Nahawand*). The fifth degree is the dominant  
(G/g). Ascending-descending mode. Turkish – *Nihavend* or, *Nihavent*. Persian –  
*Nahavand*.

**Nakkara**– Kettle-drums. Sometimes spelled *Naqara* in Arabic art music.

**Nakriz** – Melodic mode (C-key), with a neutral-third (Ed - between Eb and E), sharp  
fourth (F#) and flat seventh (bb). The dominant is the fifth (G/g). Can be either  
ascending or ascending-descending. Turkish – *Nikriz*.

**Nawa** – Melodic mode, minor (D-key) with a neutral second (Ed - between Eb and  
E), and a neutral sixth (Bd – between Bb and B) in type 1, and a flattened sixth (bb) in  
type 2. The fourth-degree is the dominant (g). Ascending-descending mode. Turkish –  
*Neva*.

**Nay** – Middle Eastern reed-flute with seven holes; six on the front and one on the back. Also spelled *ney* (Arab, Turkish and Persian), or occasionally *nai*.

**Nim Sakil** – Rhythmic mode – 24/8. Sometimes spelled *Nim Thaqil* in Arabic art music.

**Nishabour** – Melodic mode, minor (E-key) with a flattened fifth (bb), the dominant is the third-degree (g). Ascending-descending mode. Turkish – *Nisabur*.

**Oud** – Short-necked bowl-lute with 4-6 string courses that are tuned in unison, except the lowest string which is single and mostly used as a bass-note or drone. Also spelled 'ud (Turkish) and sometimes called *barbat* (Persian).

**Panjgah** – Melodic mode (C-key), Type 1 resembles the scale of *Rast*, but with the secondary emphasis of *jins ushshaq* on the second *dugah* (D). Type 2 is a compound mode of *maqam Rast* and *maqam Nishabour*. Both versions are ascending-descending modes. Turkish – *Pencgah*. Sometimes spelled *Panjouka* or *Benjika* in Arabic art music.

**Qanun** – Board-zither, played with plectrums attached to both index-fingers. The Turkish spelling is *kanun*, Persian is *ghanoon*.

**Ramal** – Rhythmic mode – 28/8. Turkish – *Remel*.

**Rast** – Melodic mode (C-key) with a neutral-third and seventh, fifth-degree is the dominant (G/g). Ascending-descending mode.

**Riqq** – Tamborine-frame-drum also called *daff* or *daire*.

**Risha** – *Oud* plectrum. Turkish – *mizrap*.

**Saba** – Melodic mode, minor, also called *Saba Qadim* (ancient *Saba*) with a neutral second (Ed - between Eb and E), and a flattened fourth-degree (gb). Ascending-descending mode.

**Sakil** – Rhythmic mode – 48/8. Often spelled *Thaqil* in Arabic art music.



**Samai** – Rhythmic mode – 6/8. Turkish – *Semai*.

**Samai (2)** – Postlude, dance-lime instrumental piece in 6/8. Turkish – *Semai*.

**Samai-i Lank** – Rhythmic mode – 10/16. Turkish – *Samai-i Lenk*

**Samai Thaqil** – Rhythmic mode – 10/8.

**Santur** – Dulcimer, played with two small hammers. The Persian spelling is *santoor*.

**Segah** – Melodic mode with a neutral tone (Ed – between Eb and E) as its tonic and a neutral fifth (Bd/bb – between Bb/bb and B/b). Third-degree is the dominant (g). Ascending-descending mode. Often spelled *Sikah* in Arabic art music .

**Setar** – Small, long-necked lute.

**Shanaz** – Melodic mode, major (D-key), neutral second (ed/Ed – between eb/Eb and e/E) and neutral sixth (bd – between bb and b) and a major seventh (c#/C#). Fifth degree is the dominant. Descending mode. Turkish – *Sehna.z*

**Sofyan** – Rhythmic mode – 4/8.

**Sunbule** – Melodic mode (D-key), compound mode consisting of a blend of *Muhayyer*, *Ajam* and *Saba* - juxtaposed in this particular order to create the *maqam Sunbule*. Descending mode.

**Tanbur** – Type 1: Long-necked lute common to Iran and Central Asia, Turkey (called *saz* or *baglama*) and Egypt and the Levant music (called *buzuq*). The Greek *bouzouki* is also in this family but unable to produce the neutral-tones of *maqam* music.

Type 2: Ottoman *tanbur*, specific to Constantinople/Istanbul, bowled-long-neck lute. This instrument is distinguished with its round body and more intimate sound compared with type 1. Persian – *tanbour*.

**Taqsim** – Structured traditional improvisation in a particular *maqam* in free-metre, often employing modulations and eventually returning to the original *maqam*. Plural – *Taqasim*. Turkish – *Taksim*, Pl. – *Taksimler*.

**Taslim** – The refrain in an instrumental piece, the Turkish spelling is *Teslim*.

**Ushayran Buselik** – Melodic mode (A key), minor with a neutral second (Bd/bd – between Bb/bb and E/e). Fourth note is dominant (D). Ascending-descending mode.

Turkish – *Asiran Buselik* or *Buselik Asiran*.

**Ushshaq** – Melodic mode, minor (D-key) with a neutral second (Ed – between Eb and E) and flattened sixth (bb). The fourth-degree is the dominant (g). Ascending-descending mode. Turkish – *Ussak*.

**Usul** – Rhythmic mode.

**Uzzal** – Melodic mode, major (D) with a neutral second (Ed – between Eb and E), and a neutral sixth (bd – between bb and b). The fifth-degree is the dominant (a). Ascending-descending mode.

**Wasla** – Musical suite including instrumental and vocal pieces and *taqasim*, (both instrumental and vocal), or an entirely instrumental suite. Plural – *Waslat*. The Turkish spelling is *Fasil*, Pl. – *Fasiller*.

**Zenjir** – Rhythmic mode. A compound cycle of this succession of rhythmic modes:

*Duyak, Fahte, Janbar, Dawr Kabir* and *Barafshan*.

**Zurna** – Loud oboe.

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## APPENDIX I: PERFORMANCES

### First Seminar Concert – Poster and Programme Notes

# Music of the Timurid Court (1360-1526), Tracing the Origins of Early Ottoman Court Music



A Prince Enthroned surrounded by Attendants circa 1425-1430 Timurid Period Herat, Afghanistan, Freer / Sackler Collection, Smithsonian

Jonathan Gemmill

Music DMA

## Background to the Music

The Timurid Empire was named after its founder Timur (1336-1405). Timur has become commonly known in the West as Tamerlane, the feared conqueror of Asia. Timur was from Turco-Mongol stock from the Barlas clan, a clan which descended from the armies of Genghis Khan. Timur became known in the West as Tamerlane – Timur the Lame, after being struck with arrows in his right leg after a battle in 1363. The Timurids had conquered most of Central Asia and the Middle East within a fifty year period and their territories stretched from Mongolia to Palestine to Anatolia.

The music at the Timurid courts shared a common heritage with that of the wider Middle East. This art music was based on the medieval system of *maqamat* (melodic modes) and *usul* (rhythmic modes). The basis of this musical system has its roots in the early medieval courts of Damascus and Baghdad. This system evolved at first as a mixture of Arab and Persian music. During the 9<sup>th</sup> century the musical theories of the ancient Greeks were translated into Arabic and became the theoretical basis of the music. As well as this the Greek concept of *ethos* was applied, this is the emotive, expressive and cosmological aspect of the music. Each *maqam* reflected particular emotions, elements, colours, times of the day etc.

The destruction of Baghdad by the Mongol armies of Hulagu (reigned 1251-1265) in 1258 largely caused the shift eastwards of music and the arts. In the 15<sup>th</sup> century Timurid Herat became particularly important, not just regarding music but also for miniature painting and other arts. In Herat, the court of Sultan Husein Bayqara (1469-1506) was regarded as the artistic centre by the early Ottomans and consequently the early court music in the 15<sup>th</sup> and 16<sup>th</sup> centuries at Istanbul followed the Herati model.

## Instruments

***Oud*** - fretless Middle Eastern short-necked lute.

The *oud* is called ‘the Sultan of Instruments’ by the Arabs and is the most important and widespread instrument in the Arab world. The instrument has its roots in pre-Islamic Sassanid Persia and Central Asia. The instrument was adopted by the Arabs in the 7<sup>th</sup> century with the Islamic conquest of Persia (Iran). The *oud* is traditionally common to the Middle East and spread as far as Malaysia.

***Nay*** - Middle Eastern reed-flute with seven holes.

The *nay* is the primary wind instrument used in Middle Eastern art music. The *nay* has been in existence since Pharaonic Egypt. The oldest to be found are based on a pentatonic scale and are in the Cairo museum. *Nay*’s tuned to the diatonic scale appeared later in Egypt during the Pharaonic period. The particular type of *nay* used in Middle Eastern art music has its roots in pre-Islamic Persia. This instrument contains two ‘quarter-tones’. For example on a ‘C’ *nay*, the notes E and B are flattened and are between Eb and E – Ed, and Bb and B - Bd. The *nay* is frequently used as a metaphor for life and the breath in Sufi poetry; ‘the *nay* laments its separation from the reed-bed’ (Rumi, 13<sup>th</sup> century). The Mawlawi Sufi order in Turkey and Syria gave the *nay* increased importance from the 16<sup>th</sup> century onwards. Today the *nay* in Turkey is a national icon.



## Pieces

1. *Bashraf Rast Qadim* (Anon, 16<sup>th</sup> century), rhythm *Dawr Rewan* - 14/16
2. *Rast Oud Taqsim* (unmeasured improvisation in the *Rast* mode)
3. *Rast to Saba Nay Taqsim* (unmeasured improvisation modulating from *Rast* to the *Saba* mode)
4. *Rast Naqsh* (Abdul Qadir Maraghi, d.1435), rhythm *Duyek* - 8/8
5. *Bashraf Saba* (Anon, Persian, 16<sup>th</sup> century), rhythm *Sakil* – 48/8

## Forms

The *Bashraf* was an early form of Arabic / Persian court music instrumental that has been in use since the Abbasid period centered in Baghdad (750-1258 AD). The early Ottoman *Bashraf* had its roots in the *Bashraf* of the Timurid court in Herat. The *Bashraf* contains 3 to 4 *khanat* (verse-sections) and one *taslim* (refrain). The *taslim* is played between the *khanat* and as the finale. Each section is usually repeated twice. The *Naqsh* was another form known since Timurid times; the *Naqsh* is through-composed with some internal repeating sections.

## Composers

Many of the early *Bashraf* played in the Ottoman court of the 16<sup>th</sup> century were imported from Herat and Tabriz as well as the musicians and composers themselves. The majority of these composers are unknown and they are simply known as ‘the *Ajamlar*’ (the Persians). The two *Bashraf* played here were notated by the Moldavian Prince Demetrius Cantemir between 1700 and 1710 at the Ottoman court during his

twenty year stay in Istanbul. Abdul Qadir Maraghi (13??- 1435) is considered both the most important musician and composer of the Timurid and early Ottoman periods. Maraghi served many different rulers, from Baghdad to Herat, Samarkand and Bursa. He died in Herat after a very unsettled but creative life, a victim of the plague. *Rast Naqsh* is one of his most famous compositions and one of the oldest in the Ottoman repertoire. This piece was transcribed by the Turkish Mawlawi (Sufi) *nay* player Ulvi Erguner (1924-1974).

### ***Maqam* (modes)**

The first three pieces are in the *Rast* mode. *Rast* has the scale of C, D, Ed (between Eb and E), F, G, A, Bd (between Bb and B), C. *Rast* is known traditionally to have an uplifting mood. The fourth piece is a *taqsim* on the *nay* modulating from *Rast* to the mode *Saba*. The final piece is in the *Saba* mode. *Saba* has the scale of D, Ed, F, Gb, A, Bd, C, D). *Saba* is known traditionally to have a sad and heavy mood, but is also known as the ‘wind of the East’.

## First 90 Minute Concert – Poster and Programme Notes

### A Concert of 16<sup>th</sup> Century Instrumental Music and Taqasim from the Court of the Ottoman Empire.



The King Receives a Message at Night Time

16th century Risale by Khayr al-Din,

Turkey, Ferit / Sackler Collection, Smithsonian.

Jonathan Gemmill – oud (Middle Eastern lute) and nay (reed-flute)

Douglas Brush – Riqq, Daire (tambourine-drums) and Darabulcah (goblet-drum)

## The pieces

### **Wasla Rast** (*suite in the Rast mode*)

1. **Rast nay taqsim**, (traditional improvisation on the reed-flute in the *Rast* mode).
2. **Bashraf Rast, Nim sakil**, (Anon, Persian 16<sup>th</sup> century, instrumental prelude in the *Rast mode* in 24/8).
3. **Bashraf Rast, Duyak**, (Osman Pasha, pre-1600, instrumental prelude in the *Rast mode* in 8/8).
4. **Bashraf Rast – ‘Banafshazar’, Duyak**, (Anon, pre -1600, titled ‘Place with Abundant Violets’).
5. **Rast oud taqsim**, (traditional improvisation on the lute in the *Rast* mode). **Rast Naqsh, Duyak**, (Abdul Qadir Maraghi, Azeri, 13??-1435, instrumental piece in the *Rast mode* in 8/8).
6. **Bashraf Rast Qadim, Dawr Rewan**, (Anon, pre-1600, ‘ancient’ instrumental prelude in the *Rast mode* in 14/16 time).
7. **Bashraf Rast, Janbar**, (Malik Djan, 16<sup>th</sup> Century, instrumental prelude in the *Rast mode* in 12/8).
8. **Bashraf Rast, Nim sakil**, (Anon, Persian 16<sup>th</sup> century, instrumental prelude in the *Rast mode* in 24/8).
9. **Samai Rast**, (Anon, pre-1600, quick instrumental postlude in 6/8).
10. **Rast oud Taqsim**, (traditional extended improvisation on the *oud*, lute, in the *Rast* mode, featuring many modulations, and diverse stylistic techniques).

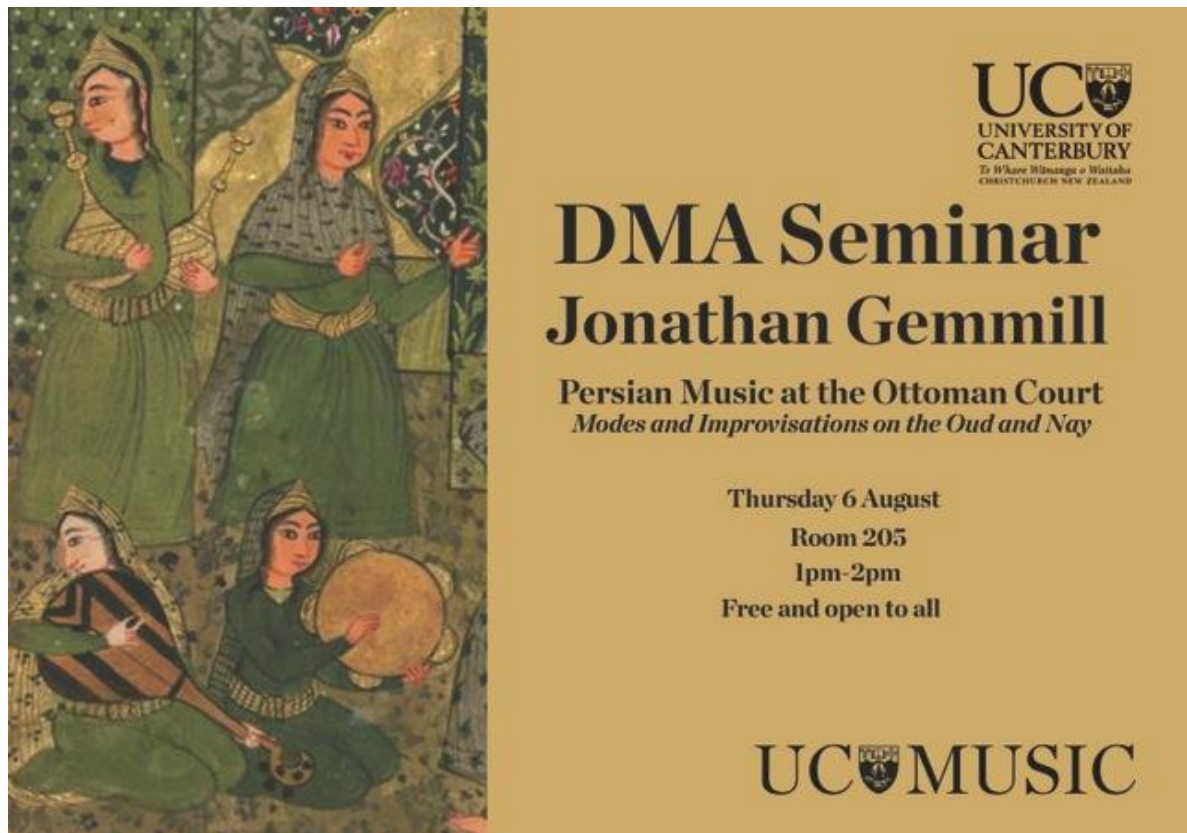
## Background to the Music

During the course of the Ottoman Empire (1300 – 1923),<sup>1</sup> two Europeans notated a substantial body of mostly instrumental music from the Ottoman court in Constantinople.

The first of these was the Polish Christian Woljciech Bobowski (1610? – 1675), who was captured in one of the Ottoman / Crimean Tatar sieges of Poland in the 1630s. Bobowski converted to Islam and became known as Ali Ufki Efendi. Ali Ufki spent around twenty years at the Ottoman court, where he became a translator. During this period he learned the Persian dulcimer, the *santur*, and notated around 480 pieces of instrumental and vocal music from the court.<sup>2</sup> This collection is in Western staff notation but written right to left to accommodate the Ottoman Arabic script. Two manuscripts survive of this collection, one in the British Library and one in the Bibliotheque National.

The second of these Europeans at the Ottoman court was the Moldavian Prince Demetrius Cantemir (1673 – 1723). Prince Cantemir was sent to Constantinople to study for a period of twenty years by his father. Cantemir learned the Ottoman long-necked lute, the *tanbur*, and, around 1700, he notated 356 instrumental pieces from the court. The original manuscript of the notations is kept at the Turkiyat Enstitüsü in Istanbul.<sup>3</sup> Amongst these pieces are 22 compositions by Cantemir that are included in this collection. There is also a larger corpus of his work that survives in other collections and the Turkish oral tradition.

## 50 Minute Seminar poster and presentation notes



### Persian Music at the Ottoman Court, Modes and Improvisations on the *Oud* and *Nay*

#### Programme Notes

Good afternoon.

The secular art music of Turkey has undergone significant changes since the mid 17th century. This presentation will shed light on the earlier predominantly Persian style performed at the Ottoman court in the 16th century. Two collections of early Ottoman art music have survived in the notations of the Polish born Ali Ufki, and the Moldavian prince Demetrius Cantemir. These collections date from about 1650 and about 1700 respectively. Many pieces in these collections of notations were composed by, or were transmitted by anonymous Persian musicians that were quote 'spoils of



war' of the Ottomans. These musicians were captured in Persia and Central Asia during the conquests of Suleiman 'the magnificent' and Selim 'the grim' in the sixteenth century. Arab, Indian and musicians of other nationalities were also captured and relocated in Constantinople, but are represented in the collections of notations far less frequently than their Persian counterparts. The Persian musicians and some of their repertoire were transplanted to the Ottoman court at Constantinople. Some of the pieces in their repertoire came from as far away as Herat in Afghanistan. I am going to analyse the structure of some of the principle melodic modes used in these compositions. I will also demonstrate examples of these modes in their earlier Persian – Ottoman style form via traditional improvisations on the oud - the lute and nay-the flute

### **The Sixteenth Century Composers**

Firstly we will look at the sixteenth century composers. Unfortunately the majority of the names of the composers of the surviving pieces from this period are unknown. In the Ali Ufki and Demetrius Cantemir collections of notations, many of these composers have been assimilated under the generic term Ajamlar which means the 'Persians'. Many of these anonymous Persian musicians were taken during Ottoman military campaigns in Tabriz, Syria, Egypt and Baghdad by sultan's Suleiman and Selim. There is a famous Gazel, which is a sung-poem by Selim, from the book entitled: Ottoman Poems, Translated into English Verse, by J.W Gibb in 1882. Selim's conquests are the subject of this poem. This is quite an important poem because it describes Selim's conquests in which the musicians were taken.

*'From Istambo Turkish-trained's throne a mighty host to Iran guided I;*

*Sunken deep in blood of shame I made the Golden Heads to lie.*

*Glad the Slave, my resolution, lord of Egypt's realm became:*

*From the kingdom fair of 'Iraq to Hijaz these tidings sped,*

*When I played the harp of Heavenly Aid at feasts of victory.*

*Through my sabre Transoxania drowned was in a sea of blood;*

*Emptied I of kuhl of Isfahan the adversary's eye.*

*Flowed down the river Amu from each foeman's every hair-*

*Rolled the sweat of terror's fever-if I happed him to espy.*

*Bishop-mated was the King of India by my Queenly troops,*

*When I played the Chess of empire on the Board of sov'reignty.*

*O SELIMI, in thy name was struck the coinage of the world,*

*When in crucible of Love Divine, like gold, that melted I.*

In the notes to this poem, Gibb explains the meanings of many of the phrases used. 'Golden Heads' refers to the Persians on account of the gold or gilt helmets worn by the guards of the Shah. 'The Slave' is an allusion to the Mamluk Dynasty of Egypt. Gibb's notes also enlighten us of the double meaning of the terms, 'Iraq' and 'Hijaz', referring to the Ottoman provinces of Iraq and Arabia as well as the names of well-known musical modes. These musicians from a vast geographical area brought their

stylistic musical traits, rhythms and compositions with them and were a major influence on the early court music in Constantinople.

The modes of west Asian art music are called maqamat. The word maqamat means 'place' or 'position'. If one imagines a series of notes on the 'white keys' of the piano, beginning at G (below middle C) extending to A (two octaves above middle C), this is the basic note-series of the various modes in West Asian art music. One difference from European music regarding this note-series is that the notes E and B are flattened by roughly a quarter-tone. The basic maqamat are centred on the main notes in this series. This somewhat resembles the Medieval Western system of modes; Ionian, Dorian, Phrygian etc. Instead of having the major scale as mode one in this series, as in Western music, a maqam called Rast is 'mode one'. Maqam Rast resembles a major scale with the third and seventh degrees flattened by roughly a quarter-tone as mentioned above. Other important maqamat are built on secondary degrees such as the flattened seventh or raised fourth interval from middle C. Each note in the maqam-row has its own name. These names have their origin in geographical locations, important names or more romantic titles like 'garden', 'delightful' et cetera. Rather than naming the tones for example; B flat, B half-flat and B these tones have their own identity and name. For example, B flat is called Ajam Ushayran, B half-flat – Iraq and B is called Kawasht. This terminology helps one recognise each tone having its own identity, rather than being thought of an alteration of another tone, as with B half-flat for example. Interestingly, the notes Iraq (B half-flat) and Segah (E half-flat) are far more common in the early repertoire than the notes Kawasht (B) and Buselik (E). One of the most difficult things to learn for the Western-trained musician, are these 'extra notes' that are alien to Western music. In fact, the maqam system and the usuller which are rhythmic modes, represent a much higher level of

melodic tone colour and development and rhythmic variety than that available in the European classical music tradition. It can be understood that West Asian art music evolved and developed a highly complex melodic and rhythmic system, whereas European classical music developed a polyphonically complex musical language, unfortunately at the expense of modal and rhythmic variety. The contrast of the benefits of musical notation with that of an aurally transmitted musical tradition in West Asian and European music represent different polar aspects still prevalent in global musical traditions. The personages Ali Ufki and Demetrius Cantemir are particularly important, as they learned both of these systems, and used Western notation to document that which was an aurally transmitted repertoire. This East-West dialogue is enlightening to musicians educated in both the European and West Asian traditions. The score of a West Asian instrumental piece should be understood as really only the basic ‘skeleton’ of the melody; one must learn the relevant styles of performance practice reflected in embellishments and specific techniques on diverse instruments. This interpretation of a given melody, in practice, reflects the American jazz art music idiom much more in this sense than that of European classical music. In jazz the score is also only the basic melody; it is how one plays the melody and brings it to life that is most crucial. Without the aspects of rich melodic and rhythmic embellishments, one cannot consider a literal performance authentic in maqam and jazz music.

The taqsim which literally means ‘division’ is the primary improvisational form in West Asian art music. The taqsim can serve as an introduction to a musical suite, or be played as a solo improvisation. The taqsim can be very brief when played as an introduction; this puts the audience in the right musical atmosphere for the concert. Traditionally a suite or concert is played based on a particular mode. When the taqsim

is extended, modulations to other modes and creativity are paramount. Virtuosity can also be exhibited but the main goal is to demonstrate the musician's mastery of the maqam system, and how the various modes are related via pivotal notes and phrases. The taqsim will usually return to the mode in which it began at the conclusion of the improvisation. The exception to this is when a taqsim serves as a bridge between two modes. The taqsim, while traditional in form, is also very creative. There are many possibilities of possible modulations to other modes. The use of brief or sometimes long periods of silence between phrases is used to great effect.

I will now demonstrate some of the modes that have the note dugah – D, as their tonic in the taqsim genre.

To conclude, I will recite a more positive and uplifting poem by the famous 13<sup>th</sup> century Persian Sufi mystic Rumi:

*O' listen to the grievances of the reed  
Of what divisive separations breed  
From the reedbed cut away just like a weed  
My music people curse, warn and heed  
Sliced to pieces my bosom and heart bleed  
While I tell this tale of desire and need*

*Whoever who fell away from the source  
Will seek and toil until returned to course  
Of grievances I sang to every crowd  
Befriended both the humble and the proud  
Each formed conjecture in their own mind  
As though to my secrets they were blind*

*My secrets are buried within my grief  
Yet to the eye and ear, that's no relief  
Body and soul both unveiled in trust  
Yet sight of soul for body is not a must  
The flowing air in this reed is fire  
Extinct, if with passion won't inspire*

*Fire of love is set upon the reed  
Passion of love this wine will gladly feed  
Reed is match for he who love denied  
Our secrets unveiled, betrayed, defied  
Who has borne deadly opium like the reed?  
Or lovingly to betterment guide and lead?*

*Of the bloody path, will tell many a tale  
Of Lover's love, even beyond the veil  
None but the fool can hold wisdom dear  
Who will care for the tongue if not ear?  
In this pain, of passing days we lost track  
Each day carried the pain upon its back*

*If days pass, let them go without fear  
You remain, near, clear, and so dear  
Only the fish will unquenchingly thirst  
Surely passing of time, the hungry curst  
State of the cooked is beyond the raw  
The wise in silence gladly withdraw*

*Cut the chain my son, and release the pain  
Silver rope and golden thread, must refrain  
If you try to fit the ocean in a jug  
How small will be your drinking mug?  
Never filled, ambitious boy, greedy girl  
Only if satisfied, oyster makes pearl*

*Whoever lovingly lost shirt on his back  
Was cleansed from greed and wanton attack  
Rejoice in our love, which would trade  
Ailments, of every shade and every grade  
With the elixir of self-knowing, chaste  
With Hippocratic and Galenic taste*

*Body of dust from love ascends to the skies  
The dancing mountain thus begins to rise  
It was the love of the Soul of Mount Sinai  
Drunken mountain, thundering at Moses, nigh*

*If coupled with those lips that blow my reed  
Like the reed in making music I succeed;  
Whoever away from those lips himself found  
Lost his music though made many a sound*



*When the flower has withered, faded away  
The canary in praise has nothing to say*

*All is the beloved, the lover is the veil  
Alive is the beloved, the lover in death wail  
Fearless love will courageously dare  
Like a bird that's in flight without a care  
How can I be aware, see what's around  
If there is no showing light or telling sound?*

*Seek the love that cannot be confined  
Reflection in the mirror is object defined  
Do you know why the mirror never lies?  
Because keeping a clean face is its prize  
Friends, listen to the tale of this reed  
For it is the story of our life, indeed!*

**Second 90 Minute Concert**

**A Concert of 16<sup>th</sup> Century Secular Art Music  
from the Ottoman Court**



'Prince and Lady under Flowering Branch', Page from an album made for Prince Baysun Mirza, Persian, Timurid, c.1420-40.

**Jonathan Gemmill** *oud* (lute) and *nay* (reed-flute)

School of Fine Arts Gallery, University of Canterbury  
18 September 2015, 7 pm

## Programme Notes

### ***Wasla Huseyni (suite in the Huseyni mode)***

1. *Huseyni oud Taqsim* (introductory improvisation on the lute)
2. *Bashraf Huseyni* (instrumental piece, 8/8, Pasha Osman, ‘the Ancient’, Turkish, c.15<sup>th</sup> - 16<sup>th</sup> century)
3. *Bashraf Huseyni - ‘Rose garden of Secrets’* (8/8, Hasan Jan Jalabi, Persian, 1490-1567).
4. *Bashraf Huseyni – ‘Garden in Bloom’* (8/8, Hasan Jan Jalabi.)
5. *Bashraf Huseyni – Nazire - ‘Garden in Bloom’* (piece inspired by the previous piece, Anon, 16<sup>th</sup> cent’)
6. *Bashraf Huseyni – ‘Joseph’s Cry for Help’* (8/8, Anon. 16<sup>th</sup> cent’)
7. *Bashraf Huseyni and Nay Taqsim*, (14/8, Qul Muhammad, Timurid, 16<sup>th</sup> cent.)
8. *Bashraf Huseyni – ‘Book of Suleyman The Magnificent’*, (32/8, North African, 16<sup>th</sup> cent.)
9. *Nay Taqsim – from Huseyni to the Hijaz Uzzal mode.*

### ***Wasla Hijaz Uzzal (suite in the Hijaz Uzzal mode)***

10. *Bashraf Hijaz Uzzal - ‘Garden’* (8/8, Anon, Persian, 16<sup>th</sup> cent’)
11. *Samai Hijaz Uzzal and Nay Taqsim* (6/8, Anon, 16<sup>th</sup> cent)
12. Extended *Oud Taqsim*. (The first part of this performance is in *the Huseyni mode*. *This mode has a tonic of D with the note A as it’s dominant*).

**Final 90 Minute Concert**

***Bulbul i-Ashiq – The Nightingale In love***

Diverse Pieces from Ali Ufki and Demetrius Cantemir's Notations



**Jonathan Gemmill, DMA candidate - *Oud* (Middle Eastern Lute) and *Nay* (Reed-flute) Douglas Brush – *Riqq* (Tamborine-drum) and *Darabukkah* (Goblet-Drum)**

**12 December 2016, 11 am, UC School of Music, Room 205**

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<sup>502</sup> A Rose and Nightingale, Abdullah Bukhari, Ottoman, 18th century, Sothebys.Com

## Preamble

Previously, with these concert-recitals of early Ottoman court music at the University of Canterbury, I had employed the *Wasla* (modal suite), e.g. *Wasla Rast*, *Wasla Huseyni* etc. For this final recital, I have taken the opposite approach by choosing a variety of pieces set in different *maqamat* (melodic modes), as well as demonstrating a variety of *usuller* (rhythmic modes), from the most complex; *Fatih Darb* - 88/8 and *Sakil* - 48/8, to the simple *Duyak usul* - 8/8, which is the most frequent rhythm employed in the Ali Ufki and Demetrius Cantemir collections, and still the most popular rhythm in contemporary Eastern Arabic music.

## The *Taqsim*

The *taqsim* (lit: ‘division’), is an unmeasured improvisation based on a particular melodic mode. The *taqsim* does not just draw from the scale of the mode, but also draws upon the modes *sayr* (path), in-built *jins* (genus, tetrachord or pentachord) and often quotes stereotypical phrases, often borrowed from composed pieces, whether instrumental or vocal.

The *taqsim* can serve different functions depending on the context; the first of these is as an introductory prelude that familiarises the audience’s ears to the character and mood of the mode of the forthcoming piece or pieces. The second is an unmeasured composition that, although set in one mode, i.e., *maqam Nawa*, makes use of modulations to related to, and sometimes to even distant modes, (via intermediary modes that serve as bridges to the distant mode), the *taqsim* will conclude with the mode in which it begun. There are also other types of *taqsim*; a *gechish* (transitional) *taqsim*, when one begins in one *maqam* and via intermediary modes, ends in another, also there is the *tawqsim mawzunah* which is played in time with a rhythmic cycle,

lastly there is an unmeasured *taqsim* over a rhythm that is common in Sufi music and in vocal improvisations, this *taqsim* seldom makes reference to the rhythm underneath, to great effect.

### **The *Bashraf***

The *Bashraf* is an instrumental piece, often played as a prelude. The *Bashraf* form has three to four ‘verse’ sections called *Khanat*, and a refrain called *Taslim*. Each of these sections are usually repeated twice, but if a particular section is long it is sometimes played only once. The third and fourth *Khanat* often employ modulations to related modes. The composer has complete freedom to employ any of the many rhythmic cycles in use in the Ottoman court. The cycle could use simple rhythms such as the *Duyak* - 8/8 cycle, asymmetrical dance-type rhythms such as *Dawr Rewan* - 14/16 that have Indian or Balkan origins, or extensive long cycles like *Fatih Darb* - 88/8 and *Hafif* - 32/8.

### **The *Samai***

The origin of the word *Samai* and the associated Ottoman music and dance forms have an interesting history. The term *sama* is in first to be found in Plato’s *Cratylus*, and he attributes the origin of this word to the poets of Orpheus. ‘Thus some say that the body (*soma*) is the tomb (*sama*) of the of the soul, on the grounds that it is entombed in its present life.’ Plato adds; ‘I think it is most likely that the followers of Orpheus who gave the body its name, with the idea that the soul is being punished for something, and that the body is in an enclosure or prison in which the soul is securely kept [...] until the penalty paid’<sup>503</sup>. The Sufi *Mawlawi* (Whirling Dervishes) perform

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<sup>503</sup> Plato, *Cratylus*, *The Complete Works of Plato*, Ed. by John Cooper (Indiana: Hackett, 1997), p. 118-119.



their ceremony in a spiritual musical and whirling-dance suite called the *Sama*. ‘The Sema represents a mystical journey of man’s spiritual ascent through mind and love to the “Perfect”. Turning towards the truth, the follower grows through love, deserts his ego, finds the truth, and arrives at the “Perfect”. He then returns from this spiritual journey as a man who has reached maturity and a greater perfection, able to love and to be of service to the whole of creation’.<sup>504</sup> The Ottoman-Sufi *Samai* form is a quick piece in the rhythmic cycle *Samai*, 6/8 that often increases in tempo as it progresses. This musical form, although religious in origin, was imported into the secular Ottoman suite. If one is familiar with Turkish, Persian and Eastern Arabic Sufi music, the connection to the *Samai*’s religious origin will be recognised. Often the *Samai* is simpler in nature and usually does not employ modulations. The *Samai* is, as with its associated Sufi dance-suite, usually played as the conclusion of a modal suite.

## **The Instruments**

### ***The oud***

The *oud* is a composite chordophone and a necked bowl-lute. The *oud* has a considerably sized bowl (width approximately 35 cm, depth approximately 20 cm), which serves as a resonator-box. The neck of the *oud* is short; approximately twenty centimetres, and is thus distinguished from the long-necked lute family. The bowl of the *oud* consists of sixteen to twenty ribs. The face of the *oud* is made of lightweight wood, which is necessary for the instrument to reverberate. The *oud* has one, large, central sound-hole, and often two or more smaller ones placed either side, closer to the bridge. Sometimes the holes are covered with a rosette, traditionally made from ivory or precious wood. Often today a mid-range *oud* may have a rosette made from

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<sup>504</sup> Sheikh Abdul Azziz, *Sufism Journal: Sufi History: Schools of Sufism: Rumi and the Whirling Dervishes*. Sufism Journal and the International Association of Sufism, (1 Apr 2014).

plastic. The rosettes often have sophisticated geometrical patterns. The *oud* has a bridge that is placed about ten centimetres from the lower end of the face of the bowl. The peg-box bends sharply back from the neck of the instrument. The tuning pegs, often made of ebony are screwed into the peg-box. The lengths of the strings that vibrate are between sixty to sixty-seven centimetres, from the neck to the bridge. The *oud* usually has five double courses of strings each tuned in unison, and one single bass string. The most common tuning is D, G, A, D, G, C

### **The Nay**

The *nay* is a non-free edge-blown aerophone and the blowing of the *nay* player into the pipe creates a ribbon-shaped stream of air with his lips. The *nay* is an end-blown flute with finger holes. The Arab and Turkish *nay* has nine internodes and seven melodic holes; six on the front, and one on the back of the instrument. The only difference between the modern Arab and Turkish nays is that the Turkish *nay* has a mouthpiece called a *basphare*. The *basphare* is traditionally made from a water buffalo horn, but it is often plastic nowadays. The sound production of Arab and Turkish *nays* is labial. The Persian *nay* has seven internodes and six melodic holes; five on the front and one on the back. The sound production of the Persian *nay* is dental; the *nay* is put under the teeth. This dental technique is recent and is attributed to Nayebe Asadollah (d.c.1910).

### **The Riqq**

The *riqq* is a tambourine-frame-drum. The *riqq* is between 20 and 25 cm in diameter. This instrument was the primary percussive instrument used in sixteenth-century Ottoman, Arabic and Persian music. Today the instrument is used in Turkish and Arabic *Maqam* music, but not in Iranian art music, the Persian word *Dastgah* replaced

the word *Maqam* the 19<sup>th</sup> century. It traditionally has a wooden frame, jingles, and a thin, translucent head made of fish or goat-skin (or, more recently, a synthetic material). The *riqq* is between 20 and 25 cm in diameter. The frame of the *riqq* can be sometimes decorated on the inner and outer sides with inlay such as mother-of-pearl, ivory or decorative wood, like apricot. It has ten pairs of small cymbals (about 6 cm in diameter), mounted in five pairs of slits. The skin of a fish or young goat is glued on and tightened over the frame, which is about 6 cm deep. The *riqq* uses different tone-colours; the player alternates between striking the membrane and shaking the jingles. The *riqq* player must master the technical aspects of the timbre of the membrane and the jingles, both separately and in combination; aside from developing a virtuoso technique the player also needs to learn the many rhythmic cycles and the embellishment techniques that are possible in performance.

### **The *Darabuka***

The *darabuka* is a goblet-drum. The size ranges from 5 1/3 to 8 inches in diameter and 9 1/4 inches to 14 1/2 inches in height. The *darabuka* is played under the arm or resting on the player's leg, with a light touch and different types of strokes that include rolls and quick rhythms articulated with the fingertips. The Egyptian *darabuka* has rounded edges around the head; this hard edge enables rapid rolls. The Turkish *darabuka* exposes the edge of the head, which allows closer access to the head to enable finger-snapping techniques. The goblet drum may be played while held under one arm or by placing it sideways upon the lap while seated. The *riqq* players can also move their fists in and out of the bell to alter the tone. There are three main sounds produced by the *darabuka*, the first is called the 'dum', which is a deep sound produced by striking the head near the centre with the length of the fingers and palm and taking off the hand for an open sound. The second is called the 'tak' and is the

higher-pitched sound produced by hitting near the edge of the head with the fingertips. There is also a 'ka' sound that uses the secondary hand. This, which combined with the 'tak' sound, produces 'taka'. Also, there are techniques such as snaps, slaps, pops and rolls that are used to embellish the rhythmic cycle. Hitting the sides of the drum is another technique used in embellishing the rhythm.

### **Ali Ufki and Demetrius Cantemir**

There are two significant collections of Ottoman court music that have come down to us. Interestingly, both of these were notated by European foreigners who spent a significant time at the Ottoman court. These two collections of notations are invaluable sources for early Ottoman art music. Around one hundred of the same pieces appear in both collections<sup>505</sup> enabling comparisons, taking into account the similarities and differences between the alternate notations. There is a gap of around fifty years between each collection and the two authors did not meet<sup>506</sup>. The first of these collections was written by the Polish captive Wojciech Bobowski (1610?-1675) and the second by the Moldavian prince Demetrius Cantemir (1673-1723).

### **Ali Ufki<sup>507</sup>**

Wojciech Bobowski (1610-1675), also known as Albertus Bobovius, was raised into a Polish protestant family. He originally began his musical career as a church musician and was captured when he was ten years old during the Ottoman/Crimean Tatar siege of the castle of Kameniecz-Podolski (now in Ukraine), during the Polish-

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<sup>505</sup> Cem Behar, 'The Ottoman Musical Tradition, in *The Cambridge History of Turkey Volume 3, The Latter Ottoman Empire, 1603-1839*, ed. by Suraiya N. Faroqhi, pp. 393-407. (p. 398)

<sup>506</sup> Feldman, Walter, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 31.

<sup>507</sup> Also spelt Ali Ufqî.

Ottoman war (1626-1676)<sup>508</sup>. This siege occurred in the early 1630s. Because of Woljciech's musical abilities he ended up being sold as a slave to the Ottoman sultan Murad IV (1612-1640). He was later sold to the sultans Ibrahim I (1615-1648) and Mahmud IV (1642-1693). During this period, he converted to Islam and took the Muslim name Ali Ufki<sup>509</sup>. He was also then known as *Santuri* Ali Ufki, Ali Ufki Bey and Ali Ufki Efendi<sup>510</sup>. The term *Santuri* refers to a player of the Persian dulcimer called the *santur*.



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<sup>508</sup> Cem Behar, 'The Ottoman Musical Tradition, in *The Cambridge History of Turkey Volume 3, The Latter Ottoman Empire, 1603-1839*, ed. by Suraiya N. Faroqhi, pp. 393-407. (pp. 397-398).

<sup>509</sup> Walter Feldman, *Music of the Ottoman Court* (Berlin: VWB, 1996), p. 29.

<sup>510</sup> Cem Behar, 'The Ottoman Musical Tradition, in *The Cambridge History of Turkey Volume 3, The Latter Ottoman Empire, 1603-1839*, ed. by Suraiya N. Faroqhi, pp. 393-407. (pp. 397-398).

<sup>511</sup> Wojciech Bobowski aka Albertus Bobovius, Antoni Oleszczyński (1794-1879), <<http://www.polona.pl/item/400828/0/>> [accessed 21 February 2016].

He was employed as a palace musician and page, and later as court translator and interpreter. He was to remain in Constantinople, primarily for around twenty years.<sup>512</sup> Ali Ufki went to Egypt in the service of a senior Ottoman officer, and later returned to Constantinople a free man<sup>513</sup>. During his time at the Ottoman court, he notated around 600 instrumental and vocal compositions. This collection is known as the *Mecmu'a-i Saz u Soz* (Collection of Instrumental and Vocal Works). The collection is organised into modal suites called *fasil*<sup>514</sup>. There are many *Bashraf* and *Samai* and some vocal items. The first group of pieces are in the *maqam Huseyni*. Following this are *fasiller*<sup>515</sup> in other *maqamat* in use during the period. The Ali Ufki collection represents a significant amount, if not even the complete repertoire of the Ottoman court in use in seventeenth century Constantinople. Many of the earliest compositions in Ali Ufki's notations also appear in the Demetrius Cantemir collection. As well as this extensive repertoire, Ali Ufki also rearranged pieces from the Protestant Genevan Psalter and re-composed them in various Ottoman *maqamat*. These fourteen pieces are in a shorter work entitled '*Mezmurlar*' (Psalms), written in 1665. This collection has been transcribed and published by the Turkish scholar Cem Behar.<sup>516</sup>

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<sup>512</sup> Cem Behar, 'The Ottoman Musical Tradition, in *The Cambridge History of Turkey Volume 3, The Latter Ottoman Empire, 1603-1839*, ed. by Suraiya N. Faruqi, pp. 393-407. (pp. 97-398).

Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 29.

Walter Feldman, *Music of the Ottoman Court* (Berlin, VWB, 1996), p. 29.

<sup>513</sup> Hannah Neudecker, 'From Istanbul to London?, Albertus Bobovius' appeal to Isaac Basire', In, *The Republic of Letters and the Levant, Intersections, Yearbook for early modern studies*, vol. 5, ed. by, A. Hamilton, M. Boogert, van den & B. Westerweel, (Holland, Leiden: Brill.2005), pp. 173-196, p. 176

<sup>514</sup> The Arabic term is *Wasla*.

<sup>515</sup> Plural of *Fasil*.

<sup>516</sup> Cem Behar, *Ali Ufki ve Mezmurlar* (Istanbul: Pan Yayincilik, 1990).



## Prince Demetrius Cantemir

The Moldavian Prince Demetrius Cantemir (1673-1723) was also known as Dimitrie Cantemir, and most commonly as Kantemiroglu by the Turks.<sup>517</sup> According to Demetrius Cantemir, the name Cantemir derives from the ‘kin of Timur’, and this name was confirmed by a Tartar chief who assured Demetrius where the family of the Cantemir’s originates.<sup>518</sup> Cantemir adds that his Tatar ancestors had come from Crimea, and had converted to Christianity during the fifteenth century.



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<sup>517</sup> Eugenia-Popescu Judetz, *Prince Dimitrie Cantemir: Theorist and Composer of Turkish Music* (Istanbul: Pan Yayincilik, 1999), p.13-14.

<sup>518</sup> John Shore Teignmouth, *Memoirs of the Life, Writings, and Correspondence, of Sir William Jones* (London: W. Poyntell, 1807), pp. 599-600.

<sup>519</sup> Prince Demetrius Cantemir, Musée des Beaux-Arts, Rouen.

Demetrius Cantemir was sent to Constantinople as a Princely hostage by his father Constantin Cantemir (1685-1693), and later envoy of his brother Antioch Cantemir (1695-1700). Between 1688 and 1710, Demetrius was at the Ottoman court in Constantinople. At Constantinople, Demetrius learned the Turkish and Arabic languages, and studied Ottoman court music theory and to play the Ottoman long-necked lute, the *tanbur*. His music teachers were two Greeks, the first of these was the Greek convert to Islam, ‘*Kamani*’<sup>520</sup> Ahmed Jalabi (d.1720). During Demetrius Cantemir’s time in Constantinople he notated 353 pieces from the court music repertoire. He notated these pieces using Arabic letters for the notes and Arabic numerals for the rhythm underneath.<sup>521</sup> It is interesting to note that Cantemir did not employ Western notation as Ali Ufki had done, but instead had devised his own ingenious system. Cantemir’s collection of notations along with that of Ali Ufki contains a gold mine of historical *maqam* music from the fifteenth century to the close of the seventeenth century.

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<sup>520</sup> A player of the Persian spike-fiddle called the *kamancha*.

## Programme

### Part A

1. *Oud* introductory *Taqsim*, in *maqam Nawa* (traditional unmeasured improvisation on the Middle Eastern lute).
2. *Bashraf Nawa, Hafif* (instrumental piece in the *Nawa* mode, 32/8), Emir-i Haj, Egyptian, Ottoman 16<sup>th</sup> century.
3. *Bashraf Bayati, Dawr Rewan* (instrumental piece in the *Bayati* mode, 14/16), Persian, Ottoman 16<sup>th</sup> century.
4. *Bashraf Nawa, Duyak - Bulbul-i Ashiq (The Nightingale in Love)* (instrumental piece in the *Nawa* mode, 8/8), Anon, Ottoman 16<sup>th</sup> century.
5. *Bashraf Iraq-i Mukhalef, Duyak & Fallahi* (instrumental piece in the *Iraq-i Mukhalef* mode, 8/8, 2/4), Sayf Al Masry, Egyptian, Timurid or Ottoman, 15<sup>th</sup> century.
6. *Bashraf Iraq, Duyak - Nazire-i Sayf Al Masry* (instrumental piece in the *Iraq* mode, 8/8, inspired by the previous piece), Anon, Ottoman 16<sup>th</sup> century.
7. *Bashraf Iraq, Fatih Darb* (instrumental piece in the *Iraq* mode, 88/8), Kasebaz-i Masry, Egyptian, Ottoman, 16<sup>th</sup> century.
8. *Oud Taqsim, Iraq* (unmeasured traditional improvisation in the *Iraq* mode).

### Part B

1. *Nay* Introductory *Taqsim* (traditional unmeasured improvisation on the reed-flute).
2. *Bashraf Nahawand, Sakil* (instrumental piece in the *Nahawand* mode, 48/8), Persian, Ottoman, sixteenth century.
3. *Bashraf Rast, Duyak - Alam Ara (World Adorning)* (instrumental piece in the *Rast* mode, 8/8), Anon, Ottoman, sixteenth century.

4. *Bashraf Segah, Duyak - Gida-i Ruh (Nourishment for the Soul)* (instrumental piece in the *Segah* mode, 8/8), Anon, Ottoman, sixteenth century.
5. *Bashraf Iraq, Fallahi - Hunkar (The Emperors Bashraf)* (Instrumental piece in the *Iraq* mode, 2/4), Emir-i Haj, Egyptian, Ottoman 16<sup>th</sup> century.
6. *Bashraf Nawa, Duyak* (instrumental piece in the *Nawa* mode, 8/8), Shah-i Huban, Ottoman Princess, sixteenth century).
7. *Bashraf Huseyni, Hafif - Suleymanname* (Book of Suleyman the Magnificent) (instrumental piece in the *Huseyni* mode, 32/8), Haji Qasim, North African, Ottoman, sixteenth century.
8. *Samai Ajam, Samai & Nay Taqsim* (quick instrumental postlude/dance piece in the *Ajam* mode, 6/8, followed by a traditional improvisation on the reed-flute),

University of Canterbury School of Music invites you to

## ***SOUND TRAVELS***

*A concert of music from around the world.*

Balinese gamelan, Korean gayageum, Japan pop, Czech pukl, Middle Eastern oud  
and Indian odissi dance.

**31 May, 7. 30 pm, Jack Mann Auditorium, Solway Avenue, Ilam**  
**Admission: Gold coin**



gamelan



gayageum



oud



pukl

## **SOUND TRAVELS**

### **Programme Notes**

#### **Gilak Dung**

This is a stately piece played at important functions or ceremonies to welcome people. Typical of Balinese music, it has sudden, more energetic passages of on and off beat patterns called *kotekan*.

Banyu Gunung Salju means Water, Mountain, Snow which encapsulates the Canterbury region of the South Island. It is a Balinese Gong Kebyar set of metallophones, gongs and drums, which was built by Wayan Redana in Klungkung

and Denpasar in 1995 for the University's School of Music where it forms the focus of performance in ethnomusicology courses and an adjunct to composition. The Gong Kebyar gamelan lends itself to the performance of both traditional and new compositions. It is tuned to a pentatonic scale but most instruments are paired and each one of the pair is tuned slightly apart to give the gamelan its lively sound.

### **A Bend In The River**

The idea for this piece arose while we were staying in a friend's apartment on the banks of the Brisbane River. The river was serene again after the horrendous floods of last year. I watched and listened to eddies and currents, and the passing City Cats (catamarans), a small boat or rowers. Each generated its own waves and rhythms. When the waves reach the shore they rattled the pontoon jetties and broke against the bank. The work can be heard purely from this descriptive point of view but the bend in the river can also be a metaphor for change or different directions in our lives.

Elaine Dobson is a senior lecturer in ethnomusicology and composition in the School of Music and her main research area is the Music of Bhutan and Sikkim.

### **すべての人の心に花を [Blooming Flowers in the Hearts of All]**

Okinawan musician and activist Shokichi Kin popularized this song, often known simply as *Hana* [Flower], with his band Champloose. The flower has a special symbolism for Japanese people, who intensify their experience of beauty in recognizing its inevitable transience.



### ***Anak ng Mahirap* [Child of Poverty]**

Filipino folk singer Freddie Aguilar's songs frequently deal with issues of social justice. *Anak ng Mahirap* is in the Tagalog-based Philippine national language and cries out in defence of an oppressed child. It ends with the words: *Ako'y anak ng mahirap ngunit di ako nahihya, pagka't ako'y maroon pangdangal, di katulad niyong magaapi!* [I am a child of poverty but unashamed, because I still have my pride, unlike those abusers!]

The box drum or *cajón* used in this flamenco-influenced version of the song is being increasingly used in B (sic?)

Kim Rockell is a Ph. D. student researching the Philippine *rondalla* in Australasia.

Assoc. Professor Roger Buckton is responsible for the Music Education programme in the School of Music. He has conducted many tours to the Czech Republic.

Paul Gregory is a student in the School of Music

### ***Samai Rast, Saba Sirto and Sufi Nay Taqsim***

These pieces are both from the Ottoman classical repertoire. The *Samai* is a traditional postlude form that originated in the Timurid (1370-1507) courts of Herat and Samarkand. This form was imported into Istanbul in the 1500s.

1. The *Samai* was originally in 6/8 but but later changed to 10/8 + 6/8 for the final section. The 10/8, asymmetrical rhythm comes from *Mawlawi* Sufi tradition.

2. The *Sirto* dance form has its origins in Greek and Balkan dances. Most of the piece is in 2/4 with the final part in 7/8. 3. The *Taksim* is a free-time improvisation. This can be with or without rhythmic accompaniment.

The *oud* (short-necked lute) was imported into the Muslim Middle Eastern world from Sassanid Iran (224-651 AD) in the seventh century. The *nay* (reed-flute) has its origins in ancient Egypt, but the one common to Middle Eastern art music was likely imported from Sassanid Iran. The *riqq* (tambourine-drum) was also imported during this period. The exact origins of the *darabuka* (goblet-drum) and *bendir* (frame-drum) are unknown, but they both date back to the ancient Middle Eastern world.

Jonathan Gemmill is a Doctor of Musical Arts student researching the performance of Ottoman music for the *oud* and *nay* in a collection of notations by Demetrius Cantemir.

Doug Brush teaches Middle Eastern Drumming at the Jazz School

### **Kahin gale Murali Phunka (Where is Krishna)**

This is a classical Odissi dance about Lord Krishna, the Indian God, and how he took birth on earth as a human. During his childhood, he was notorious. At the Gopapura village, he would steal curd from the nearby Gopis' (girls') homes. He would steal clothes from the Yamuna riverbank, while people were bathing. However, when he grew up, he played the lute magically. He would call to Radha (his lover) by playing the flute. The devotee describes the beauty of Krishna in his human form. Krishana is loved by all, by his devotees, and by Radha. The farmer at the forest near the bank of Yamuna says "There is heaven at his feet".

Deepti Mahapatra is a Ph. D. student in Biological Sciences and has been studying Orissa dance since high school.

**Žádnýj neví, co sou Domažlic (No one knows what Domažlice is)**

**V Strakonících za oltářem**

**(Behind the altar in Strakonice)**

**Hdyby byl Bavorov (If Bavorov was...)**

**Na Rozloučení (The Farewell)**

The *pukl*, a bellows-blown bagpipe, and the violin form the basic folk ensemble in Chodsko, an ethnographic region in western Czech Republic. The present form of the instrument is largely due to developments that took place in Germany, of the mouth-blown bagpipe, *grosser Bock* in the eighteenth century. In this evening's presentation, the *pukl*'s function will be to primarily serve an accompaniment role to voice and violin in the interpretation of four Bohemian folk songs, which reflect regional topics from the ethnographic regions of Chodsko and Prácheňsko.

Michael Cwach is a Ph. D. student in the School of Music, researching the Czech *pukl*.

Harikoa Bronsdaughter-George is a student in the School of Music

**Sanjo**

Sanjo literally means “scattered melodies. Although complex, it is one of the most popular genres of Korean traditional music and is taught in schools and universities

throughout Korea. Sanjo comprises a set of pieces for solo melodic instrument, and was originally played on *gayageum*, but today can be played on any Korean melodic instrument. There are different 'schools' (ryu) of *gayageum* performance, each based on the style of a master musician, usually a master from an earlier generation.

Hyejin Lee is a graduate of Ahng University and a member of the Suk Myung Gayageum Orchestra. She has performed in Gagoshima (Japan), New York and Sydney. She is Gayageum Tutor in AMPE (Asian Music Promotion and Education).

### **Radha and Krishna**

This is a collaborative work between dancer and saxophonist. It describes the historic love story of the Gods, Radha and Krishna in their avatar (Hindu, human incarnate forms). The dance is divided into 4 sections,

(1) Introduction - In odissi dance, first we welcome the God, the people (ordinance), and take the starting pose.

(2) Forest scene (sad)- Radha is sad to see all the couples dancing in the forest, but cannot find Krishna. She searches for him

(3) Meeting Krishna (angry) - Radha is angry at Krishna for his long absences and because he meets all other gopis (girls) except Radha.

(4 )Krishna's explanation (happy union) - Krishna apologizes and explains to Radha his love towards her and they unite happily.

Reuben Derrick is a Doctor of Musical Arts in composition student in the school of Music. He also teaches at the Jazz school.

## **Knockabout**

This is a piece of fun representing a basketball or football being bounced. It Is designed to test the players through different gamelan techniques.

## APPENDIX II: TRANSCRIPTIONS/REPertoire

**A.U** – Ali Ufki, **D.C** – Demetrius Cantemir, **T.O.R** – Turkish Oral

### Repertoire

1. *Bashraf Iraq*, Kasebaz-I Misri, (Egyptian, 16<sup>th</sup> century, A.U) or Muzzafer (17<sup>th</sup> century D.C) p. 379
2. *Bashraf Iraq - The Emperor's Bashraf*, Emir-I Haj, (Egyptian, 16<sup>th</sup> century, A.U, Version 1). p. 380
3. *Bashraf Iraq - The Emperor's Bashraf*, Emir-I Haj, (Egyptian, 16<sup>th</sup> century, A.U, Version 2) p. 382
4. *Bashraf Iraq- The Emperor's Bashraf*, Emir-I Haj, (Egyptian, 16<sup>th</sup> century, D.C) p. 384
5. *Bashraf Iraq- The Ambassador's Bashraf*, Anon, (16<sup>th</sup> – 17<sup>th</sup> century, D.C) p. 385
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7. *Samai Iraq - Qadim (Ancient)*, Sultan Walad, (13<sup>th</sup>-14<sup>th</sup> century, A.U) p. 388
8. *Samai Iraq Qadim (Ancient)*, Sultan Walad, (13<sup>th</sup>-14<sup>th</sup> century, D.C) p. 389
9. *Bashraf Rahat El Arwah*, Sultan Bayazid II, (15<sup>th</sup>-16<sup>th</sup> century, T.O.R) p. 390
10. *Bashraf Rast*, Anon (Persian, 16<sup>th</sup> century, D.C) p. 392
11. *Bashraf Rast Qadim (Ancient)*, Anon (15<sup>th</sup>-16<sup>th</sup> century, D.C) p. 393
12. *Bashraf Rast*, Malik Djan, (15<sup>th</sup>-16<sup>th</sup> century, D.C) p. 394
13. *Rast Naqsh*, Abdul Qadir Maraghi, (Azeri, 14<sup>th</sup>-15<sup>th</sup> century, T.O.R) p. 395
14. *Bashraf Rast*, Osman Pasha 'the Ancient', (15<sup>th</sup>-16<sup>th</sup> century, D.C) p. 396
15. *Bashraf Rast - Banafshazar (Place with Abundant Violets)*, Anon, (16<sup>th</sup>-17<sup>th</sup> century, D.C) p. 398
16. *Bashraf Rast - 'Alam Ara (World Adorning)*, Anon, (16<sup>th</sup>-17<sup>th</sup> century, D.C) p. 400



17. *Samai Rast*, Anon, (16<sup>th</sup>-17<sup>th</sup> century, D.C) p. 402
18. *Rast Naqsh Samai*, Hafiz Post, (Turkish, 17<sup>th</sup>-century, T.O.R) p. 403
19. *Samai Rast*, Ghazi Giray Khan, (Tatar, 16<sup>th</sup>-17<sup>th</sup> century, D.C) p. 404
20. *Samai Rast*, Benli Hasan Aga, (Turkish, 17<sup>th</sup> century, T.O.R) p. 405
21. *Bashraf Rast-I Sagir*, Nur al-Din Ahmed Jobin Giray, (Tatar, 16<sup>th</sup>-17<sup>th</sup> century, T.O.R) p. 406
22. *Samai Bayk-I Nashat*, Nafiri Bahram Aga, (Persian, 16<sup>th</sup> century, T.O.R) p. 407
23. *Bashraf Nahawand*, Anon, (16<sup>th</sup> -17<sup>th</sup> century, D.C) p. 408
24. *Nahawand Qabir Kar*, Abdul Qadir Maraghi, (14<sup>th</sup>-15<sup>th</sup> century, T.O.R) p. 409
25. *Bashraf Mahur*, Anon, (16<sup>th</sup>-17<sup>th</sup> century, A.U) p. 410
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28. *Bashraf Arazbar*, Nafiri Bahram Aga, (Persian, 16<sup>th</sup> century, D.C) p. 414
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33. *Bashraf Huseyni Kujuk Muhammes*, Osman Pasha 'the Ancient', (Turkish, 15<sup>th</sup>-16<sup>th</sup> century, D.C) p. 419
34. *Bashraf Huseyni - Gulsen-i Raz (Rose Garden of Secrets)*, Hasan Djan Jalabi, (Persian 16<sup>th</sup> century, D.C) p. 420
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43. *Samai Huseyni*, Baba Mest, (16<sup>th</sup>-17<sup>th</sup> century, D.C) p. 434
44. *Bashraf Muhayyer-Kume (Hill)*, Anon, (Persian, 16<sup>th</sup> century, D.C) p. 436
45. *Bashraf Muhayyer-Nazire-I Kume (Hill)*, Anon, (16<sup>th</sup>-17<sup>th</sup> century, D.C) p. 438
46. *Bashraf Muhayyer*, Emir-I Haj, (Egyptian, 16<sup>th</sup> century, D.C) p. 439
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# Bashraf Iraq

Fatin Darb  
1. Khana

Kasebaz-i Misri (Egyptian, Ottoman, 16th Cent') (Ali Ufk'i)  
Muzzafar, 17th cent' (Demetrie Cantemir)



2  
2. Taslim



3  
2. Khana



4  
Zey'il



5  
3. Khana



# Bashraf Iraq - Hunkar (The Emperors Bashraf)

Duyak

1. Khana

Emir-i Haj (Egyptian, 16th Cent')



Fine





2

35 3. Khana

§



39



43

4. Khana



47



§

# Bashraf Iraq - *Hunkar* (The Emperors Bashraf)

Fallahi

Emir-i Haj (Egyptian, 16th Cent')

1. Khana



9



17

Taslim



25



33



41



Fine

49

2. Khana



57



65



Taslim

2



## Bashraf Iraq - *Hunkar* (The Emperors Bashraf)

Fallahi

Emir-i Haj (Egyptian, 16th Cent')

1. Khana



Fine



# Bashraf Iraq - *Alji* ('The Ambassador's Bashraf')

Ayyub/Duyak  
1. Khana

(Anon')



Fine

2. Khana





# Samai

## Samai Iraq

Sultan Walad (1226-1312)

### 1. Khana



### 7 Taslim



13



17

### 2. Khana



21



27

### 3. Khana



33



# Samai

## Samai Iraq

Sultan Walad (1226-1312)

### 1. Khana



### 7 Taslim



13



17

### 2. Khana



21



27

### 3. Khana



33



# Samai Iraq Qadim

**Yuruk Samai** (quickly)

Sultan Veled (1226-1312)

1. Khana



5



9  Taslim



14



**Fine**

19 2. Khana



23



27 



31 3. Khana



35 



# Bashraf Rahat El Arwah

Duyak

Sultan Bayazid II (1447-1512)

1. Khana

5

9

13

17

21 **S** Taslim

27 1. Khana 2. Khana 3. Khana 4. Khana Fine

33 2. Khana

37

41

45



# Bashraf Rast

Anon (Persian, 16th cent')

## Nim Sakil

### 1. Khana



Fine





# Bashraf Rast, *Qadim*

Anon ('ancient').

Dawr-Rewan 1. khana



Fine



# Bashraf Rast

Malik Djan (16th Cent')

## Janbar

### 1. Khana



4



7

### Taslim



9



12



Fine

16

### 2. Khana



18



22

### 3. Khana



24



26



# Rast Naqsh

Abdul Qadir Maraghi (Azeri, d.1434)



The musical score for "Rast Naqsh" is written in 8/8 time and consists of 26 measures. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The score is divided into systems, with measure numbers 5, 9, 13, 16, 20, 23, and 26 indicated at the start of their respective lines. A repeat sign with first and second endings is used at measures 13-14 and 23-24. The piece concludes with a double bar line and a fermata at measure 26.

5

9

13

16

20

23

26

Fine

# Bashraf Rast

Osman Pasha (pre 1600)

## Duyak

1. Khana



5



9



13

§ Taslim



17



21



27



33

2. Khana

Fine



37



41



45



§

## 3. Khana



# Bashraf Rast - *Banafshazar* (Place with Abundant Violets)

Duyak (Mehter)

Anon

1. Khana

5

9 **Taslim**

13

17

21

25

29

33

37

Fine



## 2. Khana



3. Khana



# Bashraf Rast - '*Alam Ara* ('*World Adorning*')

Duyak

1. Khana

Anon

The musical score is written for a single melodic line in treble clef, 8/8 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some rests. The score includes measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, and 41. At measure 21, there is a section marked 'Taslim' with a double bar line and a repeat sign. The piece concludes with a 'Fine' marking at the end of the final staff.

45

## 45



2



2



2



①



71

## 71



0



05



# Samai Rast

Anon

## Samai

1. Khana



# Rast Naqsh Samai

Yuruk Samai: 8

Hafiz Post (1630 -1694)

6

11

16

21

26

Fine

Samai (i-lank)

# Samai Rast

Ghazi Giray Khan (1554-1608))

1. Khana

5

9 Taslim

13

17

20

23 2. Khana

26

29 3. Khana

32

35



Aqsak Samai / Samai Thaqil

# Samai Rast

Benli Hasan Aga (1607-1662)

1. Khana

Measures 1-8 of the first section. Measure 1 is marked with a treble clef and a 10/8 time signature. Measures 3 and 6 are marked with measure numbers. Measures 5 and 7 contain first and second endings. Measure 8 ends with a 'Fine' box.

2. Khana

Measures 9-14 of the second section. Measure 9 is marked with a treble clef. Measures 12 and 14 contain first and second endings. Measure 14 ends with a repeat sign.

3. Khana

Measures 15-22 of the third section. Measure 15 is marked with a treble clef. Measures 18 and 22 contain first and second endings. Measure 22 ends with a repeat sign.

Sangin Samai

4. Khana

Measures 23-30 of the fourth section. Measure 23 is marked with a treble clef and a 6/4 time signature. Measures 25 and 29 contain first and second endings. Measure 29 ends with a repeat sign.

Dawr Qabir

# Bashraf Rast-i Sagir

Nur al-Din Ahmed Joban Giray (-1630)

1. Khana



# Samai

## Samai Bayk-i Nashat

*Nafiri Bahram Aga (16th cent\*)*

### 1. Khana



### 9. Taslim



Fine

### 15. 2. Khana.



### 23. 3. Khana.



### 31. 4. Khana.



# Bashraf Nahawand

Anon

Sakil 1. Khana



# Nahawand Kabir Kar

Abdul Qadir Maraghi (13??-1435)

## Dawr Rewan

5

9

13

17

21

25

29

33

37

Son

# Fatih Darb

## 1. Khana

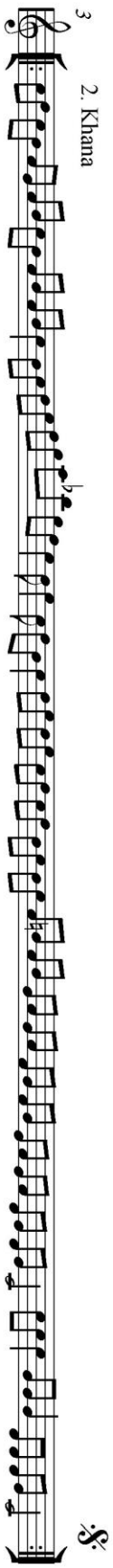
## Bashraf Mahur



## 2. Taslim



## 3. Khana



## 4. Zay'il



## 5. Khana





Duyak

# Bashraf Mahur

Gazi Giray Khan (1554-1607)

1. Khana



Fine

2. Khana



2

40 3. Khana



# Panjgah Aghar Samai

Aqsaq Samai / Samai Thaqil

Abdul Qadir Maraghi (13?? - 1434)



## Yuruk Samai

10 Meyana



## Aqsaq Samai / Samai Thaqil



# Bashraf Arazbar.

**Fahte (lively)**

Nefiri Behram (16th cent')

1. Khana



**Dawr Kabir**

**Bashraf Huseyni**

Sultan Korkut (1467-1513)

1. Khana

The musical score is written in 14/8 time on a single staff. It consists of three 'Khana' sections and one 'Taslim' section. The first 'Khana' section (measures 1-13) is marked with a repeat sign at measure 4 and a double bar line at measure 13. The 'Taslim' section (measures 14-18) is marked with a repeat sign at measure 14 and a double bar line at measure 18. The second 'Khana' section (measures 19-22) is marked with a repeat sign at measure 19 and a double bar line at measure 22. The third 'Khana' section (measures 23-25) is marked with a repeat sign at measure 23 and a double bar line at measure 25. A 'Fine' box is located at the end of measure 13. The score is numbered 4, 6, 8, 10, 12, 14, 16, 19, 21, and 23 at the beginning of each line.

4

6

8 **Taslim**

10

12

14 **2. Khana**

16

19 **3. Khana**

21

23

Fine

Bashraf Huseyni - *Suleymanname*  
(Book of Suleyman the Magnificent, 1494-1566) (16th cent')

Khafif 1. Khana

Haji Qasim



2. Taslim



Fine

6. 2. Khana



8. 3. Khana





# Bashraf Huseyni - *Faryad-i Yusuf* ('Joseph's Cry for Help')

Duyak

1. Khana

Anon



Fine



# Bashraf Huseyni

Duyek (Lively)

Othman Pasha al-Atik (the Ancient)

1. Khana

1. 2.

6 Taslim

1. 2.

11

1. 2.

Fine

16 2. Khana

19

22 3. Khana

25

28 4. Khana

32

# Bashraf Huseyni Kujuk Mukhammas

**Mukhammas (Lively)**

Othman Pasha 'al - Atik' ('the Ancient'), (Qadim, pre-1600)

1. Khana / Taslim



2. Khana



3. Khana



Bashraf Huseyni -  
*Gulshan-i Raz ('Rose Garden of Secrets')*

Duyak 1. Khana

Hasan Djan Jalabi (1490-1567)

5

9

13

16  Taslim

21

28

32

37

42

Fine

47

10

2

2

## 2

2

2

2

2



12



# Bashraf Huseyni - *Suqufazar* ('Garden in Bloom')

Duyak

Hasan Djan Jalabi (1490-1567)

1. Khana

5

9

13

18  $\text{§}$  Taslim

22

26

30

33



2





## Bashraf Huseyni - *Nazire-i Suqufazar*

Anon.

### Duyak

#### 1. Khana



5



9

#### Taslim



13



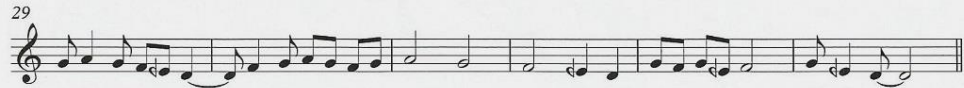
17



23



29



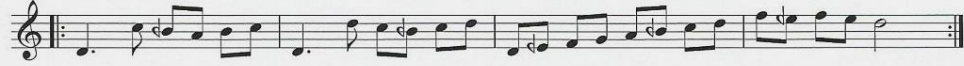
35



Fine

39

#### 2. Khana



43



47

#### 3. Khana



51



# Bashraf Huseyni

Duyak

Qul Muhammad (16th Cent')



Fine



# Bashraf Huseyni *Huseyni-i Kujuk*

Duyak

Qul Muhammad (16th Cent')

1. Khana

5

Taslim

9

13

17

22

2. Khana

26

3. Khana

30

# Bashraf Huseyni

Qul Muhammad (16th Cent')

Duyak

1. Khana

7

13  $\text{S}$  Taslim

17

22

27 2. Khana

35

41  $\text{S}$

47 3. Khana

51

57  $\text{S}$

Fine

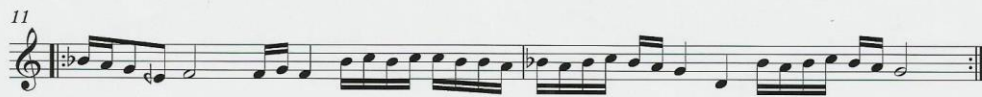


## Bashraf Huseyni

Qul Muhammad (16th cent)

### Dawr Kabir

1. Khana

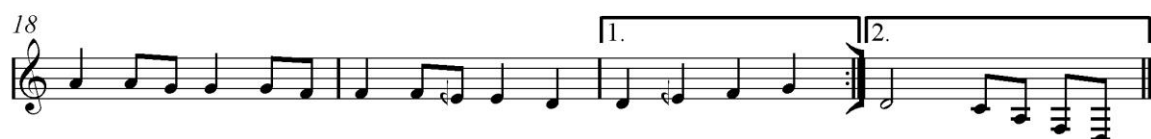


# Bashraf Huseyni

Duyak

Anon

1. Khana



46

## 46



# Bashraf Huseyni *Mawj-i Darya* ('Sea Waves')

Duyak

Anon

1. Khana



45

A musical staff showing measure 45. The melody continues from the previous measure. It starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4-G4. This is followed by a dotted half note F#4. The measure ends with a quarter rest.

49



49

53



57

Musical notation for measure 57. The staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B

61 3. Khana

Musical notation for '3. Khana' in G major, 3/4 time. The melody starts on a treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (half), F#2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (half), F#1 (quarter), E1 (quarter), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (half), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (half), F#-1 (quarter), E-1 (quarter), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (half), F#-2 (quarter), E-2 (quarter), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (half), F#-3 (quarter), E-3 (quarter), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (half), F#-4 (quarter), E-4 (quarter), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (half), F#-5 (quarter), E-5 (quarter), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (half), F#-6 (quarter), E-6 (quarter), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (half), F#-7 (quarter), E-7 (quarter), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (half), F#-8 (quarter), E-8 (quarter), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (half), F#-9 (quarter), E-9 (quarter), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (half), F#-10 (quarter), E-10 (quarter), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (half), F#-11 (quarter), E-11 (quarter), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (half), F#-12 (quarter), E-12 (quarter), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (half), F#-13 (quarter), E-13 (quarter), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (half), F#-14 (quarter), E-14 (quarter), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (half), F#-15 (quarter), E-15 (quarter), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (half), F#-16 (quarter), E-16 (quarter), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (half), F#-17 (quarter), E-17 (quarter), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (half), F#-18 (quarter), E-18 (quarter), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (half), F#-19 (quarter), E-19 (quarter), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (half), F#-20 (quarter), E-20 (quarter), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (half), F#-21 (quarter), E-21 (quarter), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (half), F#-22 (quarter), E-22 (quarter), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (half), F#-23 (quarter), E-23 (quarter), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (half), F#-24 (quarter), E-24 (quarter), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (half), F#-25 (quarter), E-25 (quarter), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (half), F#-26 (quarter), E-26 (quarter), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (half), F#-27 (quarter), E-27 (quarter), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (half), F#-28 (quarter), E-28 (quarter), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (half), F#-29 (quarter), E-29 (quarter), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (half), F#-30 (quarter), E-30 (quarter), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (half), F#-31 (quarter), E-31 (quarter), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (half), F#-32 (quarter), E-32 (quarter), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (half), F#-33 (quarter), E-33 (quarter), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (half), F#-34 (quarter), E-34 (quarter), D-34 (half), C-34 (half), B-35 (quarter), A-35 (quarter), G-35 (half), F#-35 (quarter), E-35 (quarter), D-35 (half), C-35 (half), B-36 (quarter), A-36 (quarter), G-36 (half), F#-36 (quarter), E-36 (quarter), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (half), F#-37 (quarter), E-37 (quarter), D-37 (half), C-37 (half), B-38 (quarter), A-38 (quarter), G-38 (half), F#-38 (quarter), E-38 (quarter), D-38 (half), C-38 (half), B-39 (quarter), A-39 (quarter), G-39 (half), F#-39 (quarter), E-39 (quarter), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (half), F#-40 (quarter), E-40 (quarter), D-40 (half), C-40 (half), B-41 (quarter), A-41 (quarter), G-41 (half), F#-41 (quarter), E-41 (quarter), D-41 (half), C-41 (half), B-42 (quarter), A-42 (quarter), G-42 (half), F#-42 (quarter), E-42 (quarter), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (half), F#-43 (quarter), E-43 (quarter), D-43 (half), C-43 (half), B-44 (quarter), A-44 (quarter), G-44 (half), F#-44 (quarter), E-44 (quarter), D-44 (half), C-44 (half), B-45 (quarter), A-45 (quarter), G-45 (half), F#-45 (quarter), E-45 (quarter), D-45 (half), C-45 (half), B-46 (quarter), A-46 (quarter), G-46 (half), F#-46 (quarter), E-46 (quarter), D-46 (half), C-46 (half), B-47 (quarter), A-47 (quarter), G-47 (half), F#-47 (quarter), E-47 (quarter), D-47 (half), C-47 (half), B-48 (quarter), A-48 (quarter), G-48 (half), F#-48 (quarter), E-48 (quarter), D-48 (half), C-48 (half), B-49 (quarter), A-49 (quarter), G-49 (half), F#-49 (quarter), E-49 (quarter), D-49 (half), C-49 (half), B-50 (quarter), A-50 (quarter), G-50 (half), F#-50 (quarter), E-50 (quarter), D-50 (half), C-50 (half), B-51 (quarter), A-51 (quarter), G-51 (half), F#-51 (quarter), E-51 (quarter), D-51 (half), C-51 (half), B-52 (quarter), A-52 (quarter), G-52 (half), F#-52 (quarter), E-52 (quarter), D-52 (half), C-52 (half), B-53 (quarter), A-53 (quarter), G-53 (half), F#-53 (quarter), E-53 (quarter), D-53 (half), C-53 (half), B-54 (quarter), A-54 (quarter), G-54 (half), F#-54 (quarter), E-54 (quarter), D-54 (half), C-54 (half), B-55 (quarter), A-55 (quarter), G-55 (half), F#-55 (quarter), E-55 (quarter), D-55 (half), C-55 (half), B-56 (quarter), A-56 (quarter), G-56 (half), F#-56 (quarter), E-56 (quarter), D-56 (half), C-56 (half), B-57 (quarter), A-57 (quarter), G-57 (half), F#-57 (quarter), E-57 (quarter), D-57 (half), C-57 (half), B-58 (quarter), A-58 (quarter), G-58 (half), F#-58 (quarter), E-58 (quarter), D-58 (half), C-58 (half), B-59 (quarter), A-59 (quarter), G-59 (half), F#-59 (quarter), E-59 (quarter), D-59 (half), C-59 (half), B-60 (quarter), A-60 (quarter), G-60 (half), F#-60 (quarter), E-60 (quarter), D-60 (half), C-60 (half), B-61 (quarter), A-61 (quarter), G-61 (half), F#-61 (quarter), E-61 (quarter), D-61 (half), C-61 (half), B-62 (quarter), A-62 (quarter), G-62 (half), F#-62 (quarter), E-62 (quarter), D-62 (half), C-62 (half), B-63 (quarter), A-63 (quarter), G-63 (half), F#-63 (quarter), E-63 (quarter), D-63 (half), C-63 (half), B-64 (quarter), A-64 (quarter), G-64 (half), F#-64 (quarter), E-64 (quarter), D-64 (half), C-64 (half), B-65 (quarter), A-65 (quarter), G-65 (half), F#-65 (quarter), E-65 (quarter), D-65 (half), C-65 (half), B-66 (quarter), A-66 (quarter), G-66 (half), F#-66 (quarter), E-66 (quarter), D-66 (half), C-66 (half), B-67 (quarter), A-67 (quarter), G-67 (half), F#-67 (quarter), E-67 (quarter), D-67 (half), C-67 (half), B-68 (quarter), A-68 (quarter), G-68 (half), F#-68 (quarter), E-68 (quarter), D-68 (half), C-68 (half), B-69 (quarter), A-69 (quarter), G-69 (half), F#-69 (quarter), E-69 (quarter), D-69 (half), C-69 (half), B-70 (quarter), A-70 (quarter), G-70 (half), F#-70 (quarter), E-70 (quarter), D-70 (half), C-70 (half), B-71 (quarter), A-71 (quarter), G-71 (half), F#-71 (quarter), E-71 (quarter), D-71 (half), C-71 (half), B-72 (quarter), A-72 (quarter), G-72 (half), F#-72 (quarter), E-72 (quarter), D-72 (half), C-72 (half), B-73 (quarter), A-73 (quarter), G-73 (half), F#-73 (quarter), E-73 (quarter), D-73 (half), C-73 (half), B-74 (quarter), A-74 (quarter), G-74 (half), F#-74 (quarter), E-74 (quarter), D-74 (half), C-74 (half), B-75 (quarter), A-75 (quarter), G-75 (half), F#-75 (quarter), E-75 (quarter), D-75 (half), C-75 (half), B-76 (quarter), A-76 (quarter), G-76 (half), F#-76 (quarter), E-76 (quarter), D-76 (half), C-76 (half), B-77 (quarter), A-77 (quarter), G-77 (half), F#-77 (quarter), E-77 (quarter), D-77 (half), C-77 (half), B-78 (quarter), A-78 (quarter), G-78 (half), F#-78 (quarter), E-78 (quarter), D-78 (half), C-78 (half

65

Measure 65: Treble clef, key signature of one flat. The melody consists of eighth and quarter notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

69

Measure 69: Treble clef, repeat sign, eighth notes (G4, A4, B4, C5), quarter notes (D5, E5, F5, G5), eighth notes (F5, E5, D5, C5), quarter notes (B4, A4, G4, F4).

[illegible]

1. Khana



Fine



2 (Yuruk) Samai

50 2. Khana



62 3. Khana



# Bashraf Muhayyer - *Kume ('Hill')*

Duyak

1. Khana

Anon, Persian (16th Cent')



9  Taslim



Fine

## 42 2. Khana



## 70 3. Khana



# Bashraf Muhayyer - *Nazire-i Kume*

Duyak

Anon

1. Khana



5. Taslim



15. 2. Khana



21. 3. Khana



# Bashraf Muhayyer

Duyek (Lively)

Emir-I Haj

(Egyptian, Ottoman, 16th Cent')

1. Khana







# Bashraf Iraq-i Mukhalef

Sayf Al Masry (15th Cent')

**Duyak**

1. Khana



6 **Taslim**



16 2. Khana



29 3. Khana



# Bashraf Iraq-i Mukhalef

Sayf Al Masry (15th Cent')

## Duyak

1. Khana



6 **Taslim**



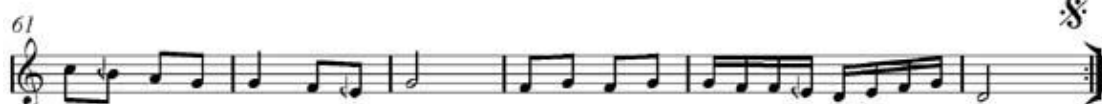
## Fallahi

2. Khana



## Fallahi

3. Khana



# Bashraf Iraq-i Mukhalef

Sayf Al Masry (15th Cent')

## Duyak

### 1. Khana

6

12

18

24

29  Taslim

33

37

43

**Fine**

## Fallahi

### 2. Khana

49

57



# Bashraf Iraq - *Nazire-i Sayf Al Masry*

Duyak

Anon

1. Khana

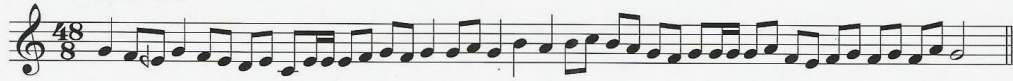


# Bashraf Nawa

Anon

**Sakil**

1. Khana



2



3

**Taslim**



Fine

4

2. Khana



5

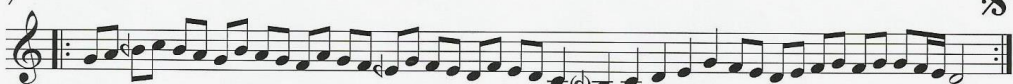


6

3. Khana



7



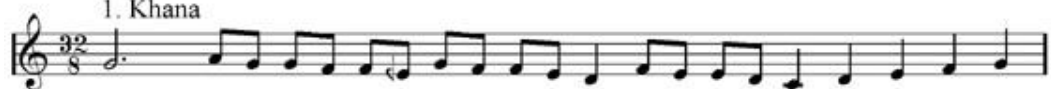


# Bashraf Nawa

Emir-iHaj (16th Cent')

**Khafif**

1. Khana





# Bashraf Nawa Kujuk Hafif

**Hafif (lively)**

1. Khana

Emir-i Haj (Egyptian, Ottoman, 16th Cent')



# Bashraf Nawa

Sultan Bayazid (1447-1512)

Fahte

1. Khana



5 Taslim



17 2. Khana



23 3. Khana



# Bashraf Nawa - *Nazire-i Bayazid*

Far-i Mukhammas

Anon

1. Khana



5. Taslim



10



14

2. Khana



18




22

3. Khana



# Nawa Ilahi

Duyak 

Sultan Husayn Mirza Bayqara (1438 -1506)



The musical score for "Nawa Ilahi" is written in a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 8/8. The score consists of 19 measures, divided into six lines of music. The first line contains measures 1-3, the second line measures 4-6, the third line measures 7-9, the fourth line measures 10-12, the fifth line measures 13-15, and the sixth line measures 16-19. The piece concludes with a double bar line and a "Fine" marking. A "Duyak" symbol is placed at the beginning of the first measure, and another "Duyak" symbol is placed above the final measure (measure 19).



Duyak

## Bashraf Nawa

Shah-i Huban Hatun (16th Cent')

1. Khana

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 8/8. The score is divided into three main sections, each marked with a repeat sign and a double bar line. The first section, labeled '1. Khana', begins at measure 1 and ends at measure 10. The second section, labeled '2. Khana', begins at measure 11 and ends at measure 20. The third section, labeled '3. Khana', begins at measure 21 and ends at measure 30. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as repeat signs and a 'Fine' marking at the end of the second Khana section. The tempo is marked 'Duyak'.

3

7

11  $\text{S}$  Taslim

15

19 1. 2. Fine

24 2. Khana

28

31 3. Khana

35 1. 2.  $\text{S}$

Duyak

## Bashraf Nawa

Shah-i Huban Hatun (16th Cent')

1. Khana

5

9

13 Taslim

17

21

Fine

24 2. Khana

28

31 3. Khana

35

1. 2.

Detailed description: The musical score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first section, labeled '1. Khana', spans staves 1 through 4. The second section, labeled '2. Khana', spans staves 5 through 8. The third section, labeled '3. Khana', spans staves 9 through 12. The fourth section, labeled 'Taslim', spans staves 13 through 16. The score concludes with a 'Fine' marking at the end of staff 16. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The score is divided into four measures per staff, with bar lines indicating the end of each measure.

# Bashraf Nawa

Sultan Bayazid II (1447-1512)

## Duyak



# Bashraf Nawa - *Bulbul-i Ashiq (The Nightingale in Love)*

Duyak

1. Khana

Anon

4

8

13

17

21

26

30

33

37

Taslim

Fine

2

41 3. Khana



# Bashraf Bayati

Anon (Persian, 16th Cent')

Dawr-Rewan 1. Khana / Taslim





# Bashraf Bayati

'Nafiri' Bahram (Turkish, 16th cent.)

**Fahte** 1. Khana

3

5  $\S$  Taslim

7

9  $\Phi$

11

13 2. Khana

15  $\S$

17 3. Khana  $\Phi$

Fine

## 1. Khana / Taslim

4

8

13

17

21

25 2. Khana

29 3. Khana

33

Fine

**Fatih Darb** *Bashraf Saba - Sanjar (Fortress)*

Anon. (Persian, 16th cent')

1. Khana



2. Taslim



3. Khana



4. Khana



Fine

# Bashraf Saba Sakil-I Kabir

Anon (Persian, 16th cent')

**Sakil** 1. Khana



# Bashraf Saba

## *Tawhid (Declaration of the Oneness of God)* Anon



2

39 3. Khana





# Bashraf Saba

Reftar Kalfa (d.1700?)

## Duyak

### 1. Khana



# Bashraf Saba

Reftar Kalfa (d.1700?)

## Duyak

### 1. Khana



39

## 39



## 61



# Bashraf Saba - *Perisan*

Reftar Kalfa (d.1700?)

## Duyak

1. Khana



5




9



13



15

 Taslim



19



23



Fine

27

2. Khana



31



35



39



## 43 3. Khana



## 59 4. Khana



# Samai Saba

## Samai Thaqil

1. Khana

Zakharia Khanendeh (Greek, Ottoman, 1680-1750)

3

5

8 **§** Taslim

11 2. Khana

13 1. 2. **§**

16 3. Khana

18 **§**

Fine

## Yuruk Samai

4. Khana



3

7

2.

2.

8



# Bashraf Hisar

Anon

Sakil

1. Khana



2

Taslim



3



Fine

4

2. Khana



5

3. Khana



Far-i Mukhammas

# Bashraf Sipahr

Demetrio Cantemir (1673 - 1723)

1. Khana

3. Taslim

5.

7.

9.

11.

Fine

13. 2. Khana

15.

17.

20. 3. Khana

23.

# Bashraf Uzzal - *Turna (Crane)*

Sakil

1. Khana

Anon



3 Taslim



## Bashraf Uzzal - *Bostan* ('Garden')

Duyak

Anon (Persian, 16th Cent')

1. Khana

The musical score is written in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 8/8. The score is divided into two sections: '1. Khana' and '2. Khana'. The first section, '1. Khana', begins at measure 1 and ends at measure 28 with a 'Fine' marking. The second section, '2. Khana', begins at measure 29 and ends at measure 34. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as repeat signs and a 'Taslim' symbol at measure 6.

6 Taslim

9

12

15

18

21

25

Fine

29 2. Khana

34

2



# Samai Uzzal

Samai

Anon

1. Khana



# Bashraf Segah - *Sakil-i Kabir*

Anon

**Sakil**

1. Khana



2.  Taslim



3



4



**Fine**

5

2. Khana



6

3. Khana



7





# Bashraf Segah

Darwish Biyal Jamus

**Sakil**

1. Khana



2. Taslim



**Fine**

4. 2. Khana



6. 3. Khana



# Bashraf Segah

Darwish Biyal Jamus

**Sakil**

1. Khana



2  Taslim



4 2. Khana



6 3. Khana



# Bashraf Segah

Darwish Biyal Jamus

**Sakil**

1. Khana



3 **Taslim**



4



5

2. Khana



7



9

3. Khana



10



# Bashraf Segah - Gul Devri ('Age of Roses')

Dawr Kabir

Anon

1. Khana

3 Taslim

5

7 Fine

8 2. Khana

10

12

13 3. Khana

15

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The score consists of 15 measures. Measure 1 is the start of the first 'Khana' (1. Khana). Measure 3 is the start of the 'Taslim' section. Measure 5 is the start of the second 'Khana' (2. Khana). Measure 7 is the end of the second 'Khana' and is marked 'Fine'. Measure 8 is the start of the third 'Khana' (3. Khana). Measure 10 is the start of the fourth 'Khana'. Measure 12 is the start of the fifth 'Khana'. Measure 13 is the start of the sixth 'Khana'. Measure 15 is the end of the sixth 'Khana' and is marked with a double bar line and a repeat sign.

**Duyak****Bashraf Segah**

Anon

1. Khana

4  Taslim

16 2. Khana



24 3. Khana



# Bashraf Segah Qadim 'Segah-i Kabir'

Duyek (Lively)

Anon (pre-1600)

1. Khana



5 Taslim



8



11



14



Fine

18 2. Khana



22



26 3. Khana



29



32



# Bashraf Segah

## Duyak

Anon

## 1. Khana

**Fine**



## 47 2. Khana



## 62 3. Khana



# Bashraf Segah - *Bastanikar* ('Song of the Beloved')

Duyak

1. Khana

Anon



The musical score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 8/8. The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff begins with a repeat sign and a key signature change to two flats (B-flat and E-flat), marked 'Taslim'. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody and ends with a 'Fine' box.

2

34 2. Khana



46 3. Khana



## Anon

Anon

48



2

53 3. Khana



# Samai Segah

Samai

Anon



# Bashraf Bastanikar Qadim

Beresfan 1.Khana / Taslim

Demetrie Cantemir (1673–1723)

2

4

5

6

7

8

10

11

13

Fine



2

## 2. Khana



### 3. Khana



# Bashraf Nishabour

Fatih Darb

1. Khana

Anon

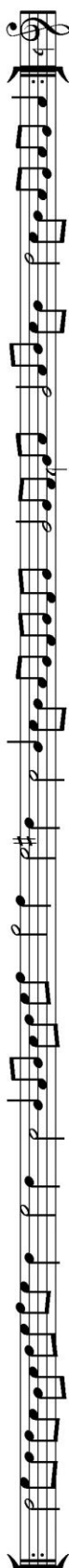


2. Taslim

Fine



3. Khana



4. Khana



5. Khana



# Bashraf Nishabour

Anon, Indian (16th cent')

**Sakil**

1. Khana



2.  Taslim



5. 2. Khana



8. 3. Khana



# Bashraf Nishabour

**Sakil** 1. Khana / Taslim

Sultan Bayazid II (1447 - 1512)



# Samai Nishabour

Samai

Anon

1. Khana



5 Taslim



25 2. Khana



33 3. Khana



# Bashraf Jahargah

Darwish Mustapha (16th century)

## Dawr Kabir

1. Khana



3 Taslim



9 2. Khana



12 3. Khana



# Bashraf Jahargah

**Duyak** 1. Khana

(Anon')





# Bashraf Jahargah

Duyak

Anon

1. Khana



2. Khana



3. Khana



# Bashraf Jahargah

Duyak

Anon

1. Khana

3

6

10 Taslim

14

19 2. Khana

22

25

29 3. Khana

# Samai Jahargah

Anon

## Samai

### 1. Khana



### 5 Taslim



Fine

### 2. Khana



### 3. Khana



## Bashraf Ajam

**Sakil**

Анон

## 1. Khana

1. Kharia



2

§ Taslim

3

The musical notation shows the final measure of the piece. It begins with a double bar line and repeat dots. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piece concludes with a double bar line and repeat dots, followed by a box containing the word "Fine".

4

## 2. Khana

5

### 3. Khana

## Bashraf Ajam - '*Kuhne Dulab*' - (Old Introduction)

**Khafif**

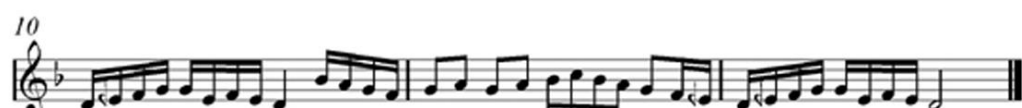
1. Khana



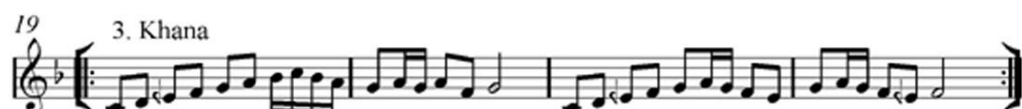
# Bashraf Ajam - *Agance* ('Amusement, Entertainment')

1. Khana / Taslim

Anon



Fine



# Duyak Bashraf Ajam - *Karaca ('Roe Deer')*

1. Khana Anon

5

9

13

17

21 *Taslim*

25

29 1. 2.

34

38

42 Fine



## 46 2. Khana



## 75 3. Khana



# Bashraf Ajam - 'Qul-i Ra'na' - ('China Aster')

Duyak

1. Khana

Anon



2. Khana



5



10



14

3. Khana



18



# Samai Ajam

Samai

Anon

1. Khana

The musical score for Samai Ajam is written in 6/8 time and B-flat major. It consists of three Khana sections and a Taslim section. The first Khana section (measures 1-13) includes a first ending (measures 10-11) and a second ending (measures 12-13). The Taslim section (measures 14-17) is marked with a double bar line and a repeat sign. The second Khana section (measures 18-33) also includes a first ending (measures 22-23) and a second ending (measures 24-33), which concludes with a 'Fine' marking. The third Khana section (measures 34-44) is marked with a double bar line and a repeat sign.

6

10 1. 2.

14 § Taslim

18

22 1. 2. Fine

26 2. Khana

30

34 1. 2.

40 3. Khana

44 §

# Bashraf Tahir Araban Kurdi

## *Hommage to Ali Ufki and Cantemir*

Dawr Hindi

1. Khana

J. Gemmill.



This piece is in a new *maqam* I have created that was inspired by compound *maqamat* in the Cantemir collection, i.e., *maqam Sunbule*. The structure of the mode is *maqam Tahir* (*jins ushshaq* on *muhayyer* - d) + *jins rast* on *nawa* – g), *jins araban* (g, ab, b, c, d), and concluding with *jins kurdi* (D, Eb, F, G).

## APPENDIX III: NOTES TO ACCOMPANY RECORDINGS

### Recording 1:

### Music from the Early Ottoman Court, played on the *Oud* and *Nay*



522

<sup>522</sup> *Habib al Siyar* (beloved of virtues) by Ghiyathuddin b. Humamuddin Muhammad Khwandamir (d. circa. 1534-37), Volume 3, Freer & Sackler Gallery, Smithsonian.

## Pieces

### A: *Wasla Nawa*

1. *Nawa Oud* Introductory *Taqsim*
2. *Bashraf Nawa, Khafif* - 32/8 (Emir i-Haj)
3. *Bashraf Nawa, Sakil* - 48/8 (Anon)
4. *Bashraf Nawa, Duyak* - 8/8 (Sultan Bayazid II)
5. *Bashraf Nawa, Duyak* - 8/8 (Shah-i Huban)
6. *Nawa Oud Taqsim*
7. *Bashraf Iraq-I Mukhlaef, Duyak* - 8/8 (Sayf Al Masry)

### B: *Wasla Iraq*

8. *Bashraf Iraq - Nazire-i Sayf Al Masry, Duyak* - 8/8 (Anon)
9. *Bashraf Iraq, Fatih Darb* - 88/8 (Kasebaz-i Masry)
- 10 *Bashraf Iraq, Fallahi* - 2/4 (Emir i-Haj)
11. *Samai Iraq (Qadim), Samai* - 6/8 (Sultan Veled)
12. *Iraq Nay Taqsim*



## Notes

The performances of the *Bashraf* in these recordings sometimes differs from the transcriptions in Appendix I in regards to repeated sections. The first piece *Nawa Oud Taqsim* is a short introductory improvisation on the *oud*, to set the mood of the following pieces in *Maqam Nawa*.

The second piece, *Bashraf Nawa, Khafif* is by a sixteenth-century Egyptian composer, only known by his sobriquet ‘Emir-I Haj’, which means ‘the Commander of the Pilgrimage’ (to Mecca). This composer was a free musician, who composed *Mehter* military music, and whose compositions survive in the Ali Ufki and Demetrius Cantemir collections. The piece is similar in character to some more recent Egyptian *Maqam* compositions, and has a modulation from *Maqam Nawa* type 2, to *Maqam Nawa* type 1<sup>523</sup> in the second *khana*. The rhythm is *Khafif*, 32/8. This is the Cantemir version of the piece.

The third piece, *Bashraf Nawa, Sakil*, is by an unknown composer, and is in a complex rhythmic cycle called *Sakil*, 48/8. There are no modulations whatsoever; this is common for many of the oldest pieces in Ali Ufki and Cantemir’s notations. This is from the Ali Ufki collection and is not in Cantemir’s notations.

The fourth piece, *Bashraf Nawa, Duyak*, is by a fifteenth/sixteenth-century composer who was an Ottoman Sultan, Bayezid II (1447-1512). The rhythm, *Duyak*, 8/8 is one of the simplest rhythmic cycles and most common rhythm to be found in the Ali Ufki and Cantemir’s notations. Also, as with the preceding piece, the piece does not modulate at all. This piece is from the Turkish oral repertoire, and not in Ali Ufki and Cantemir’s notations.

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<sup>523</sup> See Chapter 4 Melodic Modes: *Maqamat*

Piece 5, *Bashraf Nawa, Duyak*, is by a female Ottoman composer from the sixteenth-century, Shah-i Huban Hatun. She was a royal concubine, and is the only known Ottoman woman composer from the sixteenth-century period. The piece is simple and lively, and modulates to *Maqam Huseyni* in the third *khana*. This piece is in both the Ali Ufki and Cantemir notations. This version is from that of Ali Ufki.

The sixth piece is a full-length *Taqsim* in *Maqam Nawa* played on the *oud*. Modulations are featured; the first of these is to *Maqam Iraq*, followed by the sub-mode *Saba-Iraq* (a combination of *Maqam Saba* and *Maqam Iraq*), and now called *Bastanikar*. The next modulation is to *Maqam Rahat Al Awah*, which is also a sub-mode combining *Maqam Hijaz* and *Maqam Iraq*. The next modulation is to *Maqam Shanaz*, followed by *Maqam Hisar*, which is then followed by *Maqam Saba*. The piece concludes in the *Maqam Nawa*.

The sixth piece, *Bashraf Iraq -i Mukhlaef* is by another Egyptian composer, Sayf Al Masry, who lived in the fifteenth-century. Although we only have one piece that survives from this early composer, it is a masterful and interesting work, and features rhythmic modulations as well as melodic ones. The mode *Iraq-i Mukhalef* is a sub-mode that combines *Maqam Huseyni* and *Maqam Iraq*. Today there is a similar *Maqam* called *Dilkeshaweran* that combines these two *Maqamat*, but concludes on the note *iraq* (Bd) rather than on *dugah* (D) as in *Maqam Iraq-i Mukhalef*. The first section of the second *khana* and the whole of the third *khana* are in an Egyptian rhythm called *Fallahi*. The piece itself works as a bridge between *Wasla Nawa* and *Wasla Iraq*, that gradually emphasises the tone *iraq* (Bd), this prepares the setting for *Wasla Iraq*. This piece is in both the Ali Ufki and Cantemir notations. This version is from that of Ali Ufki.

The next piece is *Iraq - Nazire-i Sayf Al Masry, Duyak*. The *Nazire* is a type of *Bashraf* that is inspired by a famous piece by another composer, in this case that of the previous piece by Sayf Al Masry. Interestingly, this piece is not set in the mode *Iraq-i Mukhalef* but is in *Maqam Iraq* proper. The piece modulates to *Maqam Saba-Iraq* in the *Taslim*. The second *khana* modulates to *Maqam Rahat Al Arwah*, and then returns to *Maqam Iraq* in the last section. The third *khana* modulates to *Maqam Hijaz* and concludes in *Maqam Iraq*. This piece is from the Cantemir collection and is not in that of Ali Ufki.

Piece 9, *Bashraf Iraq, Fatih Darb - 88/8* is set in the longest rhythmic cycle to be found in early Ottoman art music, excluding the compound rhythmic cycle *Zenjir* (120/8), which is compounded of several rhythms, played one after another. Ali Ufki attributes the piece to an Egyptian composer from the sixteenth-century, Kasebaz-i Masry, whereas Cantemir attributes it to Muzzafer, who was a latter seventeenth-century composer. The piece features minimal modulations and in my opinion is likely by Kasebaz-i Masry, as it resembles other sixteenth-century pieces. Kasebaz-i Masry, translated is ‘the Egyptian Juggler’, perhaps this composer was multi-talented. The third *khana* modulates to *Maqam Rahat Al Arwah*, and concludes in *Maqam Iraq*. There are interesting rhythmic motives in the *taslim* and *zeyil* <sup>524</sup> section, and the piece consists of many long phrases. This is not a piece to get lost in whilst playing it! The piece is from the Cantemir collection.

The next piece is *Bashraf Iraq, Fallahi*, which is another composition of the Egyptian Emir i-Haj. The composer makes good use of the Egyptian *Fallahi* rhythm, and the piece is lively and danceable. The piece would likely have been performed in the

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<sup>524</sup> The *zeyil* was a brief interlude that extends the form of the *Bashraf*, and is rare in Ali Ufki and Demetrius Cantemir’s notations.

*Mehter* Military music, and is suited to both court and outdoor music genres. In the first *khana*, the note *nahawand* (Eb) is sometimes used in descent to the tonic *iraq* (Bd). The piece modulates to *Maqam Saba-Iraq* in the *taslim*. The second *khana* uses another accidental, *uzzal* (f#) in ascent to the octave. The third *khana* modulates to *Maqam Saba-Iraq* and ends in *Maqam Iraq*. This piece is in both the Ali Ufki and Cantemir notations. This version is from that of Cantemir.

The eleventh piece, *Samai Iraq (Qadim)* is a piece by a thirteenth to fourteenth-century Sultan called Sultan Walad, who was the eldest son of Jalal al-Din Rumi the famous Sufi poet.<sup>525</sup> The term *qadim* means “ancient” and is appropriate for this piece which is the oldest piece in both the Ali Ufki and Cantemir collections. The piece is lively and very danceable, and serves well to awaken the audience in a secular concert, and it would accompany the *Mawlawi* ‘Whirling Dervishes’ spinning around quickly in the Sufi *Sama* ritual. This piece does not employ modulations at all. It is in both the Ali Ufki and Cantemir notations. This version is from that of Cantemir.

Lastly, there is a full-length *Taqsim* in *Maqam Iraq* played on the *nay*. The first part is in *Maqam Iraq*. There are some modulations that follow; the first of these is to *Maqam Saba-Iraq*, the second is to *Maqam Rahat Al Arwah*. The *Taqsim* ends in *Maqam Iraq*.

### **Recording Details**

Recorded at: *The Armoury*, STL Audio, 8 Holland St. Wellington City, Mixed by Troy Kelly, 25 July 2016.

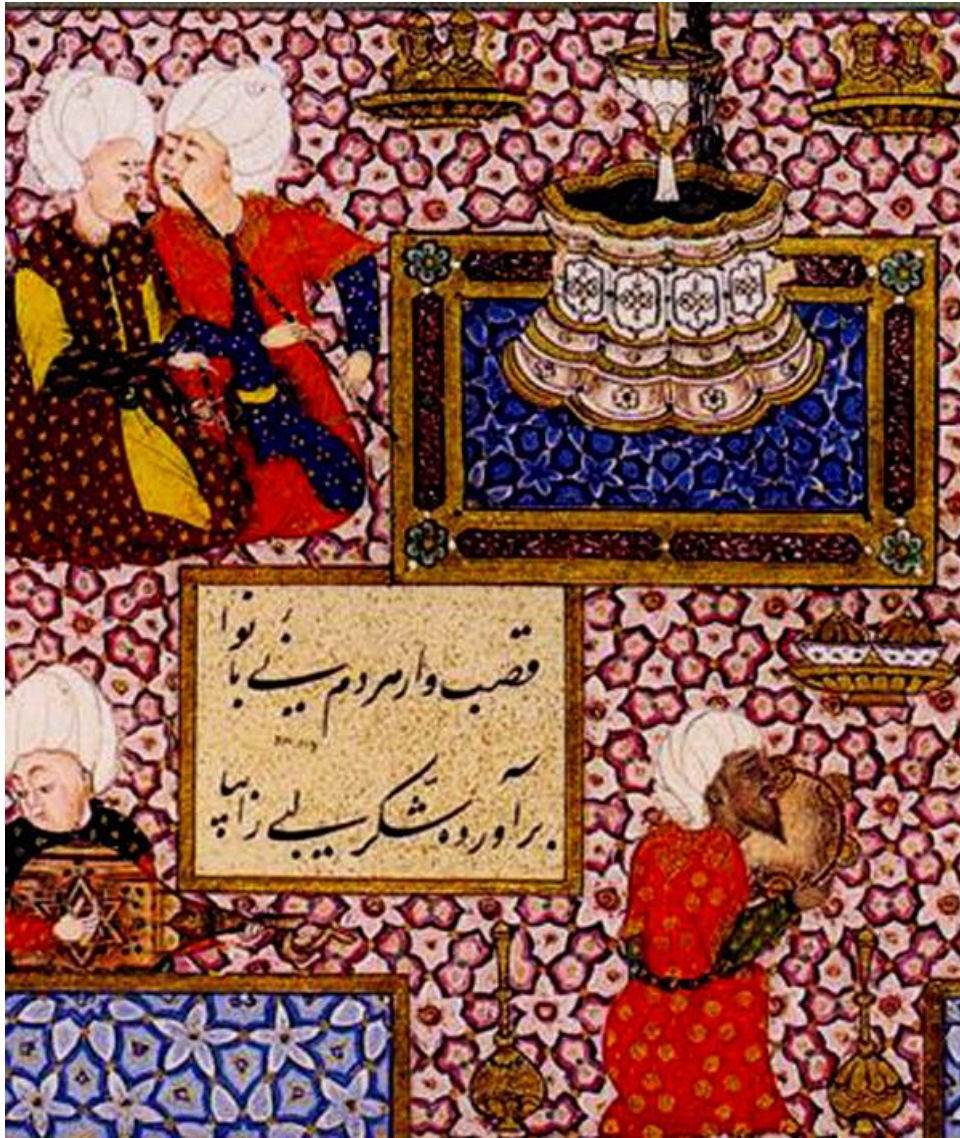
<http://www.stludio.co.nz/Site/Studio.html>

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<sup>525</sup> The Turkish spelling of Walad is Veled.

## Recordings 2 and 3

### Examples of the Principle Melodic Modes of Early Ottoman Court Music, played on the *Oud* and *Nay*



526

## Recording 2

1. *Ushshaq Oud Taqsim*
2. *Nawa Oud Taqsim*
3. *Huseni Oud Taqsim*

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<sup>526</sup> Unknown Artist, *Suleiman Receives his Grand Admiral Hayreddin Barbarossa*, 1558, from the *Suleymannama*, Topkapı Sarayı: Istanbul.

4. *Muhayyer Oud Taqsim*
5. *Uzzal Oud Taqsim*
6. *Saba Oud Taqsim*
7. *Iraq Oud Taqsim*
8. *Awj Oud Taqsim*
9. *Rast Oud Taqsim*
10. *Segah Oud Taqsim*
11. *Rast Nay Taqsim*
12. *Saba Nay Taqsim*
13. *Ushshaq Nay Taqsim*

### **Recording 3**

1. *Jahargah Nay Taqsim (1)*
2. *Jahargah Nay Taqsim (2)*
3. *Ushshaq Nay Taqsim*
4. *Huseyni Nay Taqsim*
5. *Muhayyer Nay Taqsim*
6. *Ajam Oud Taqsim*
7. *Jahargah Oud taqsim*
8. *Buselik Oud Taqsim*
9. *Hisar Oud Taqsim*
10. *Iraq Nay Taqsim*
11. *Awj Nay Taqsim*
12. *Uzzal Nay Taqsim*
13. *Ajam Nay Taqsim*
14. *Hisar Nay taqsim*
15. *Shanaz Nay Taqsim*
16. *Narkiz Nay Taqsim*

17. *Panjgah Nay Taqsim*
18. *Nishabour Nay Taqsim*
19. *Buselik Nay Taqsim*
20. *Bayati Nay Taqsim*
21. *Mahur Oud Taqsim*
22. *Nakriz Oud Taqsim*
23. *Panjgah Oud Taqsim*
24. *Nishabour Oud Taqsim*

## Notes

These two recordings serve a different function, and are different from the first recording, and are examples of the most common melodic modes that were used in early Ottoman court music, played on the *oud* and the *nay*. They accompany Chapter 3 Melodic Modes: *Maqamat*.

## Recording Details

Recorded at: The School of Music, University of Canterbury, mixed by Stephen Compton, 2014.